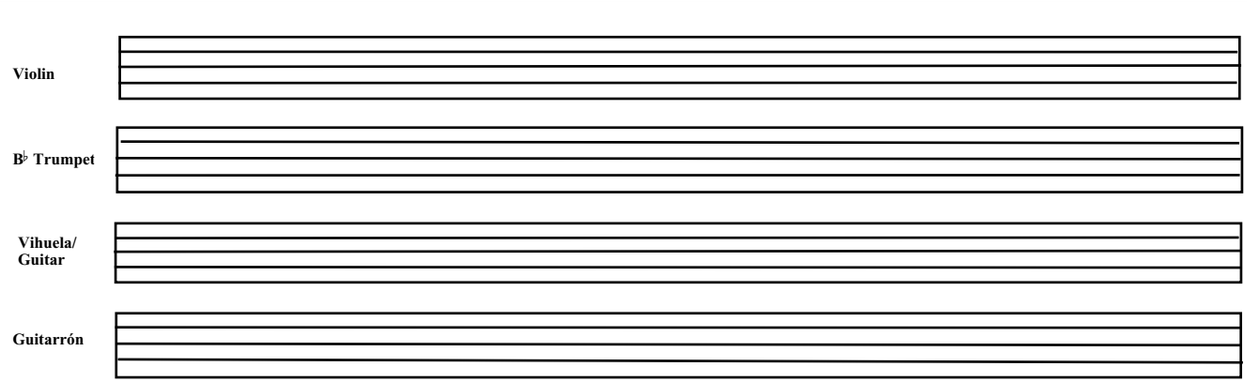
PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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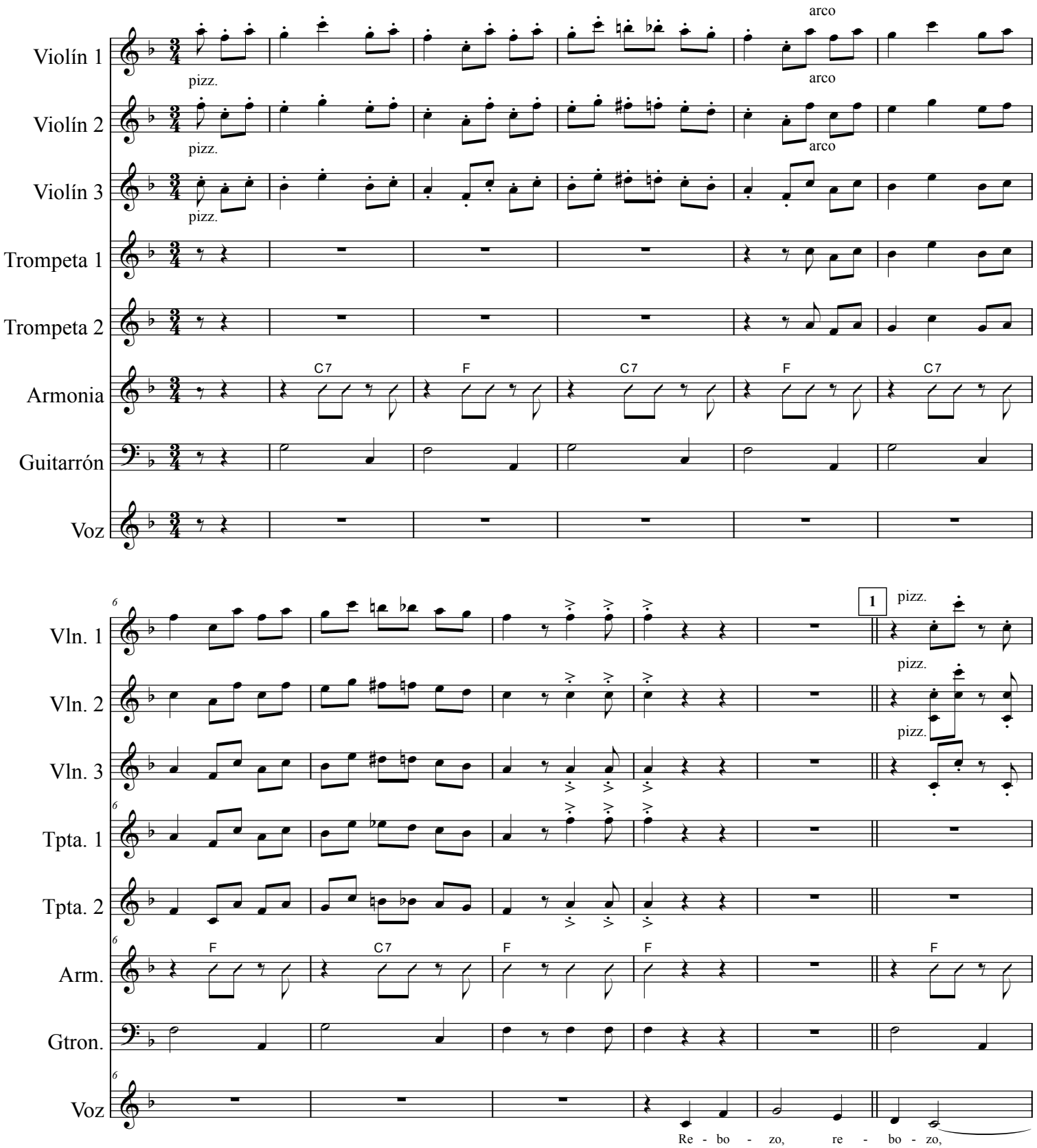
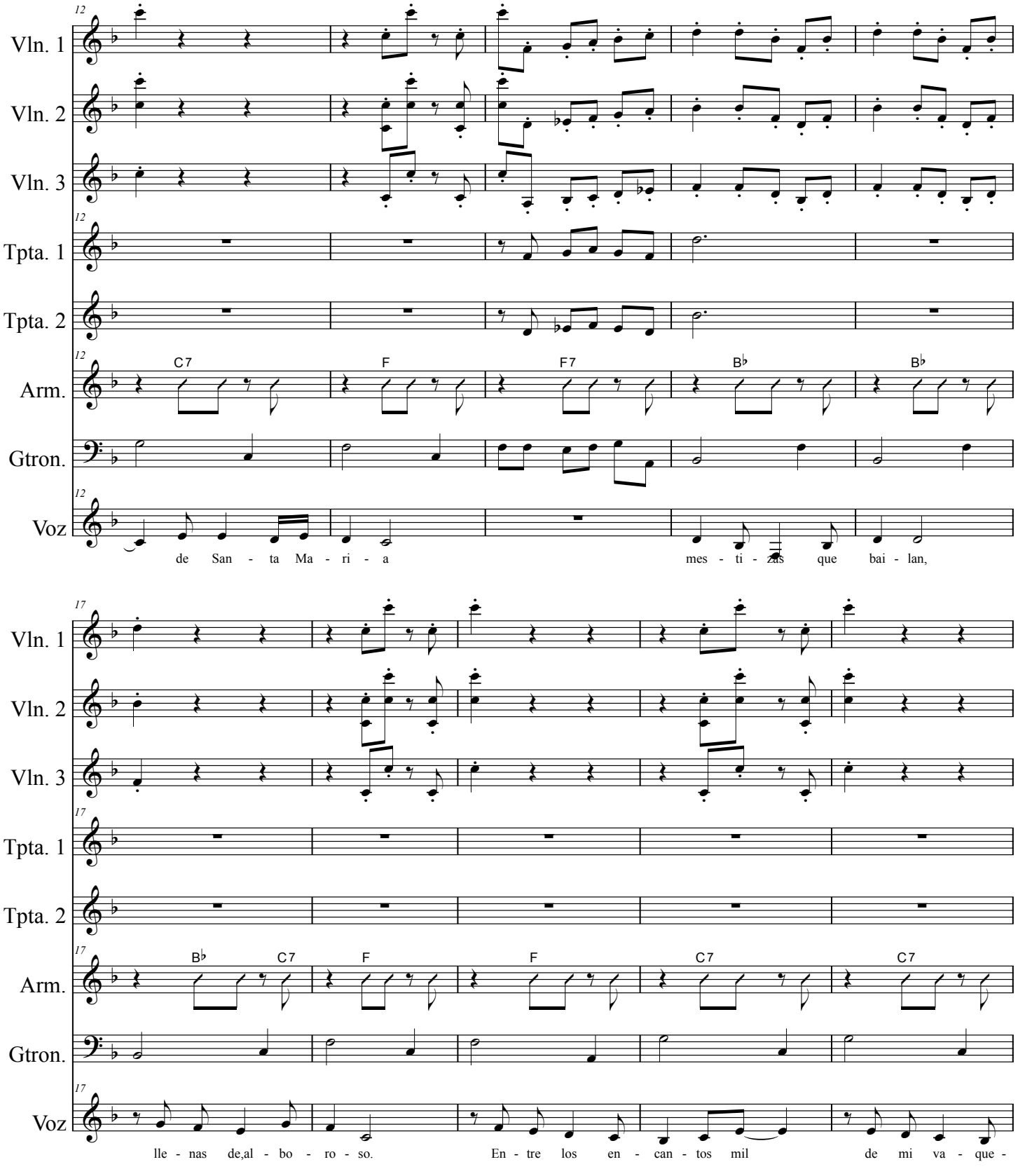
Planning for Success Additional Notes

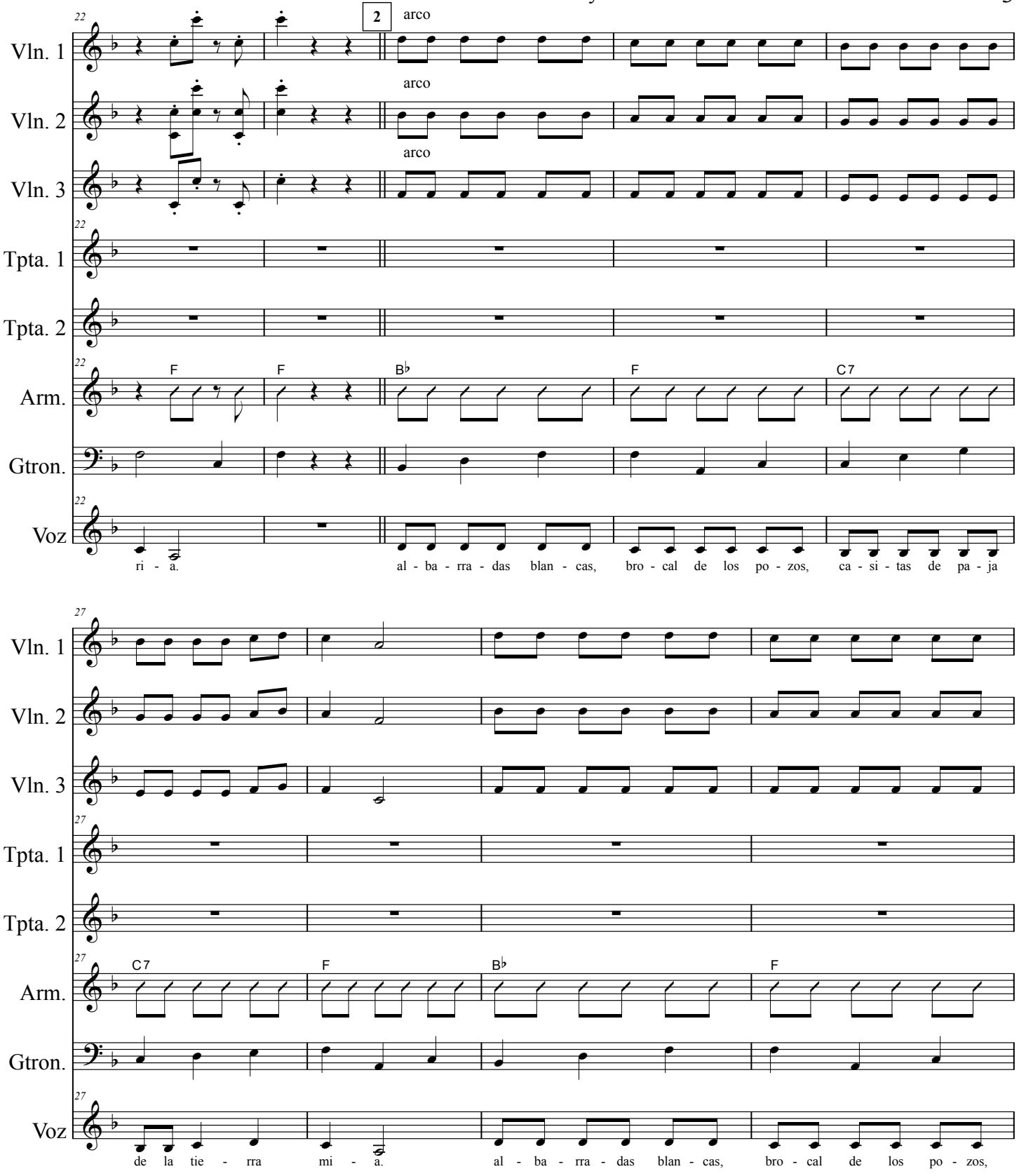
Aires Del Mayab

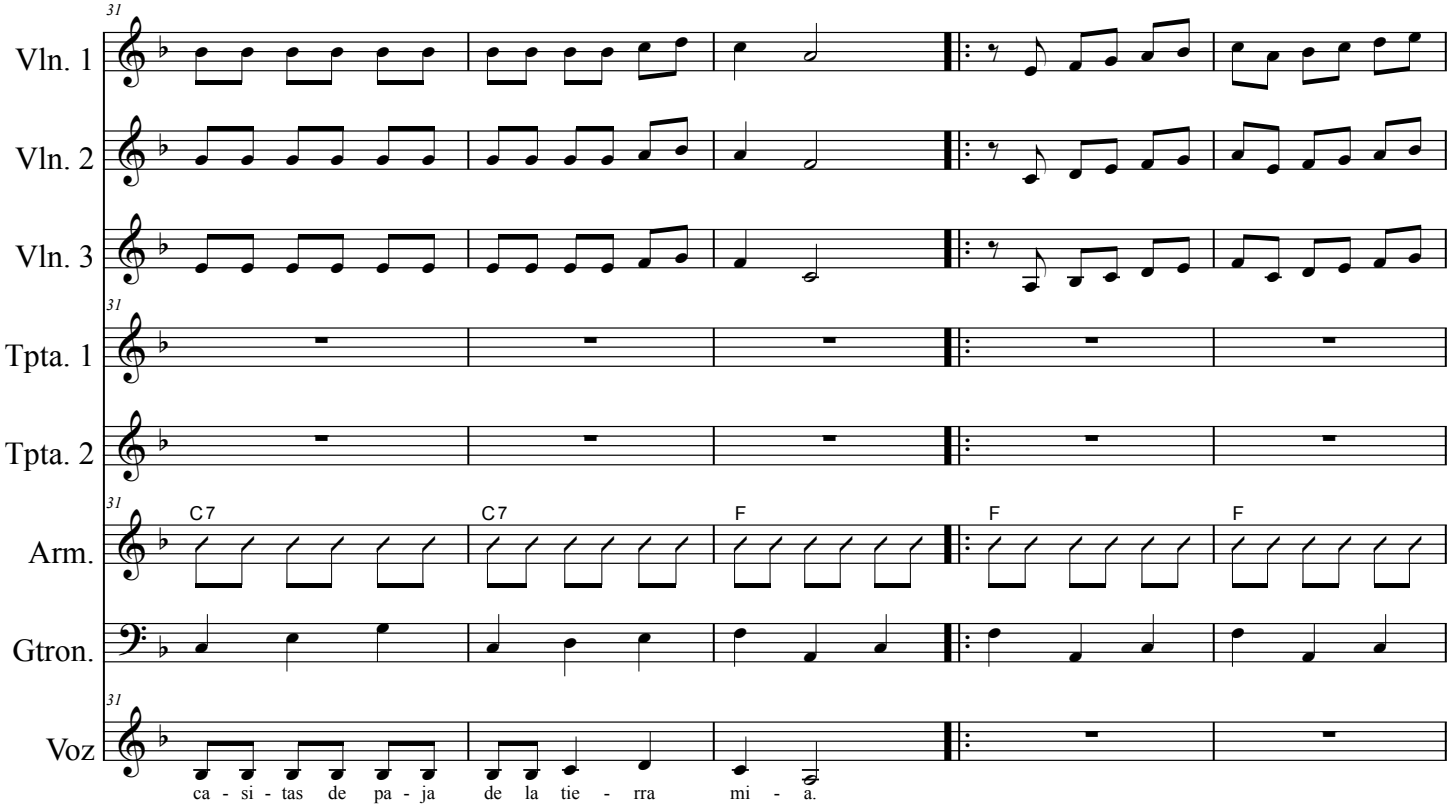
Pepe Dominguez

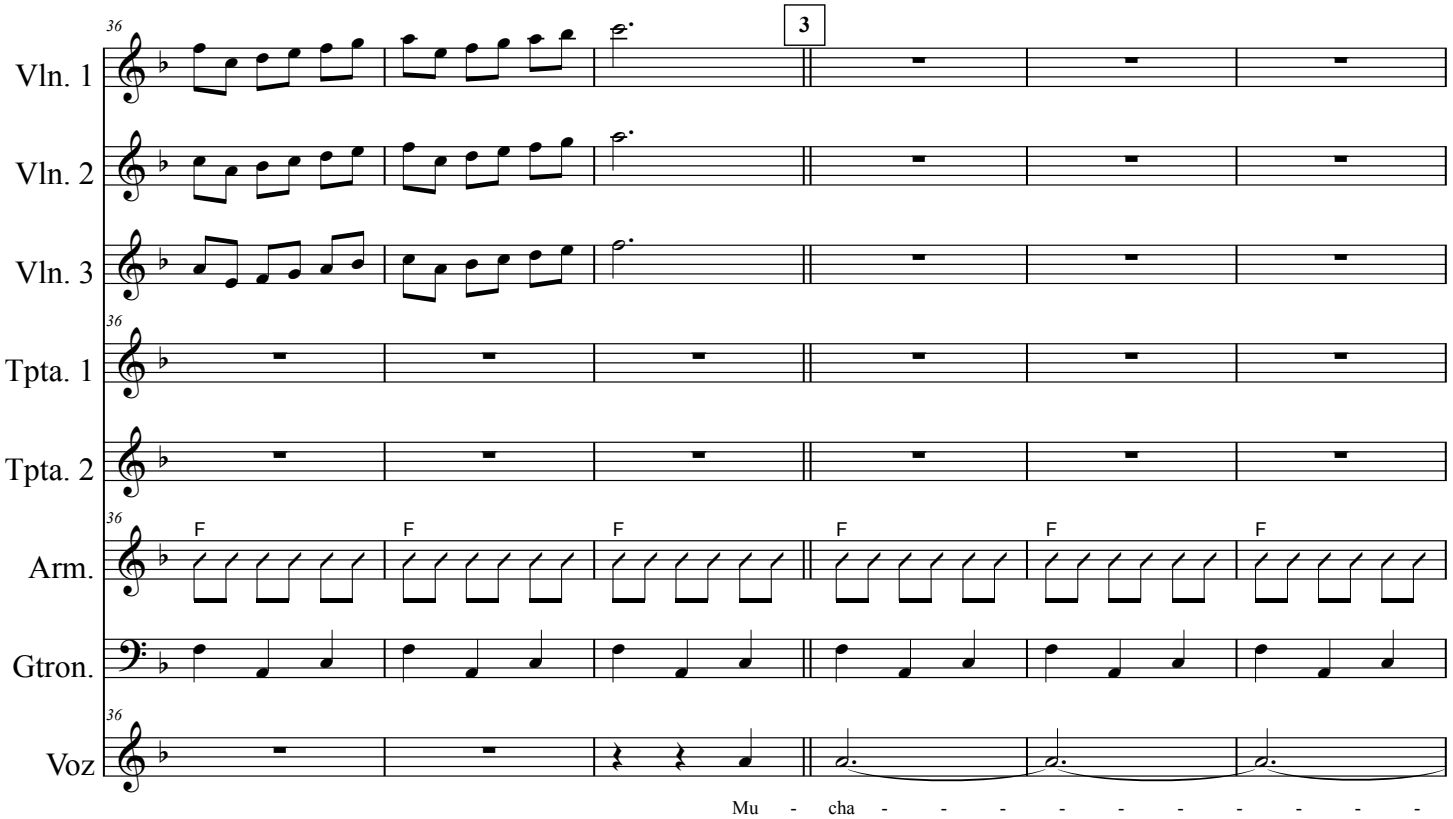


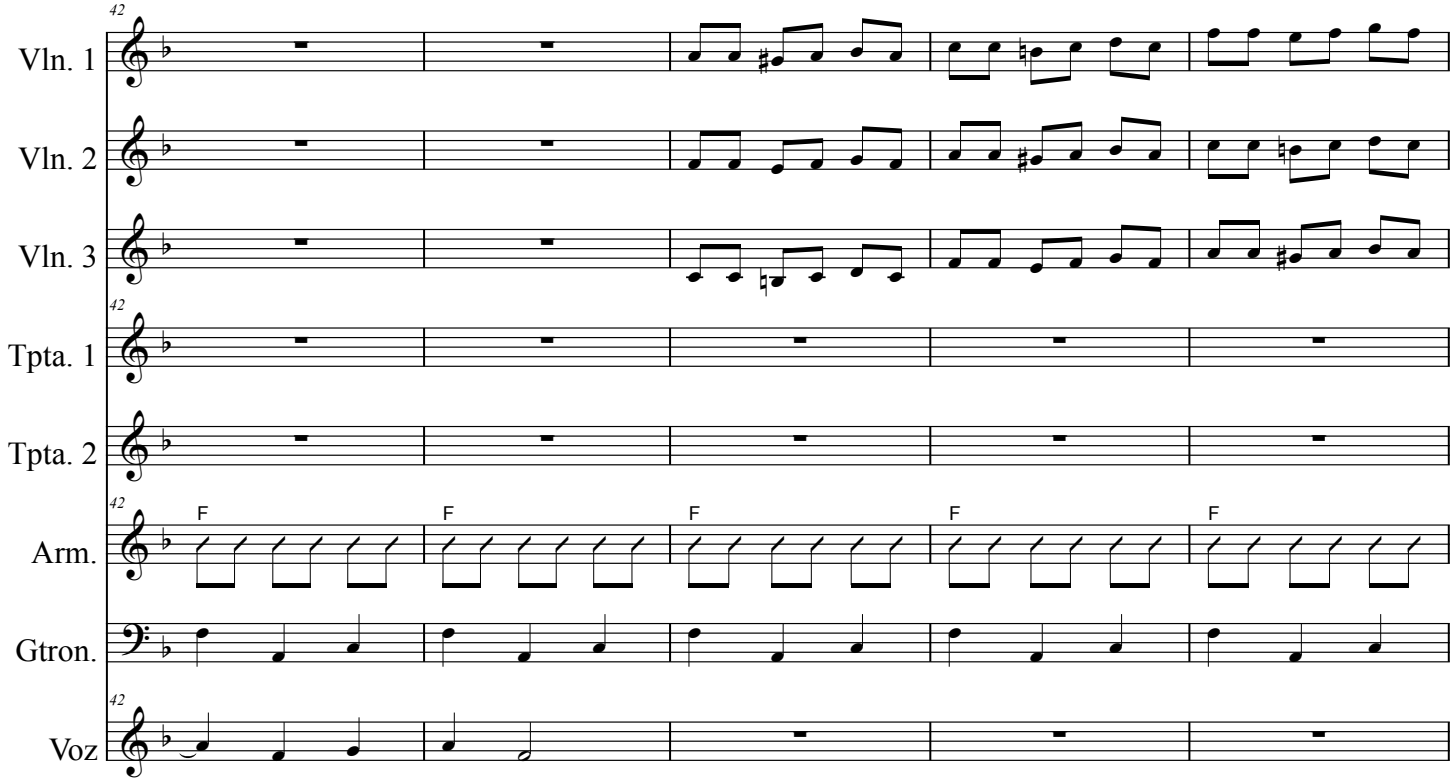
Aires Del Mayab

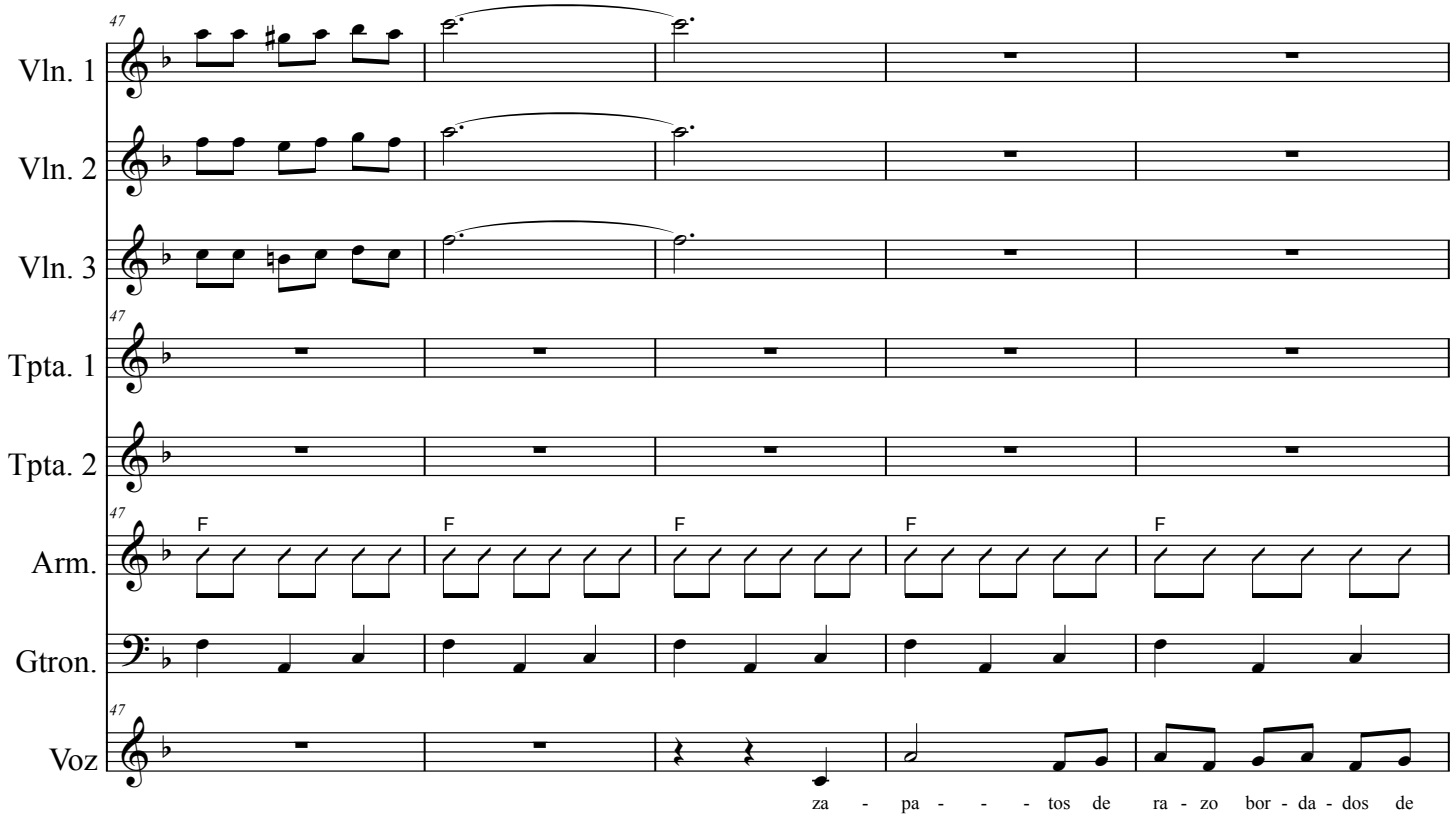


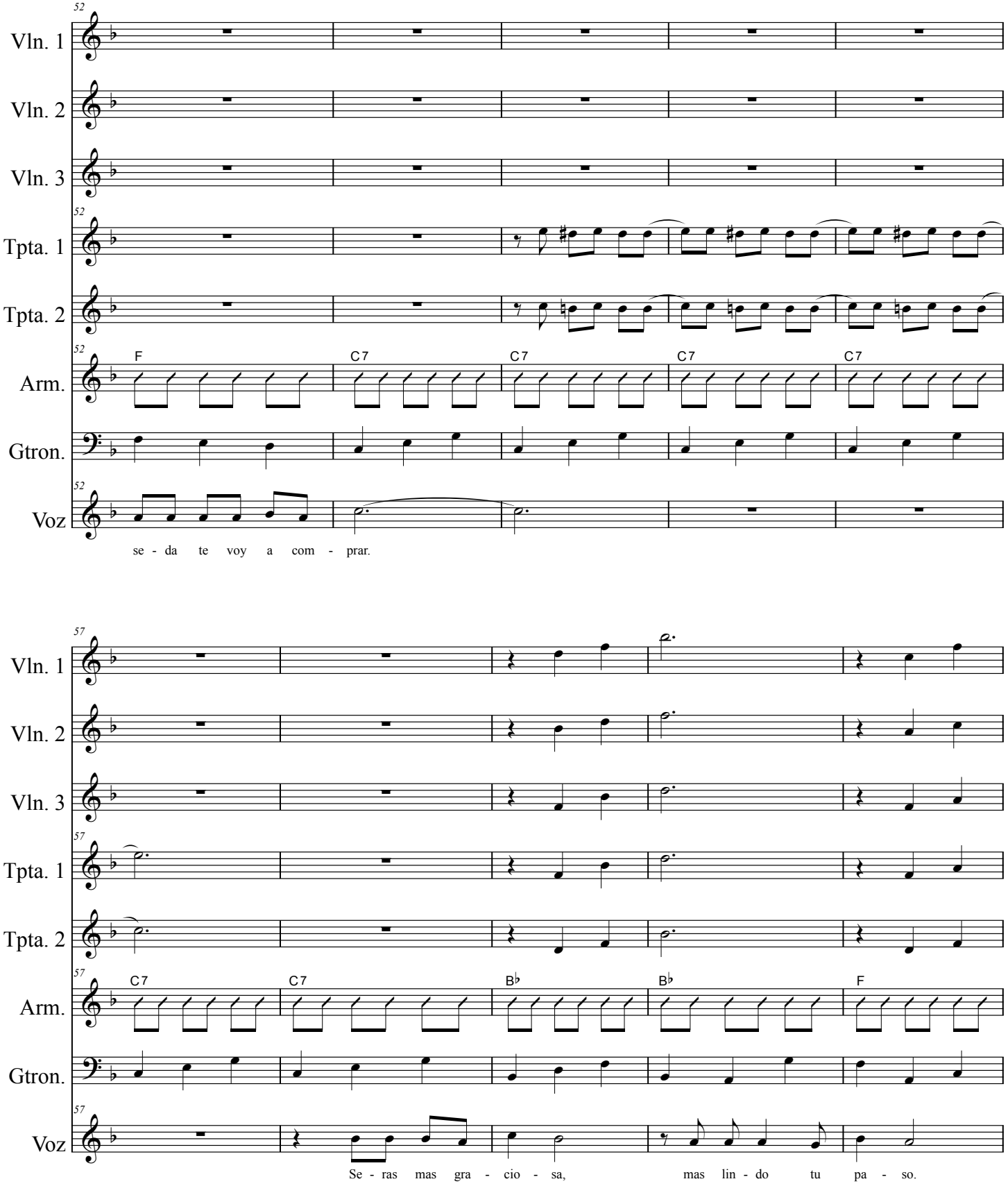

22
2
arco
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
F
B♭
C7
ri - a.
al - ba - rra - das blan - cas, bro - cal de los po - zos, ca - si - tas de pa - ja
27
de la tie - rra mi - a.
al - ba - rra - das blan - cas, bro - cal de los po - zos,

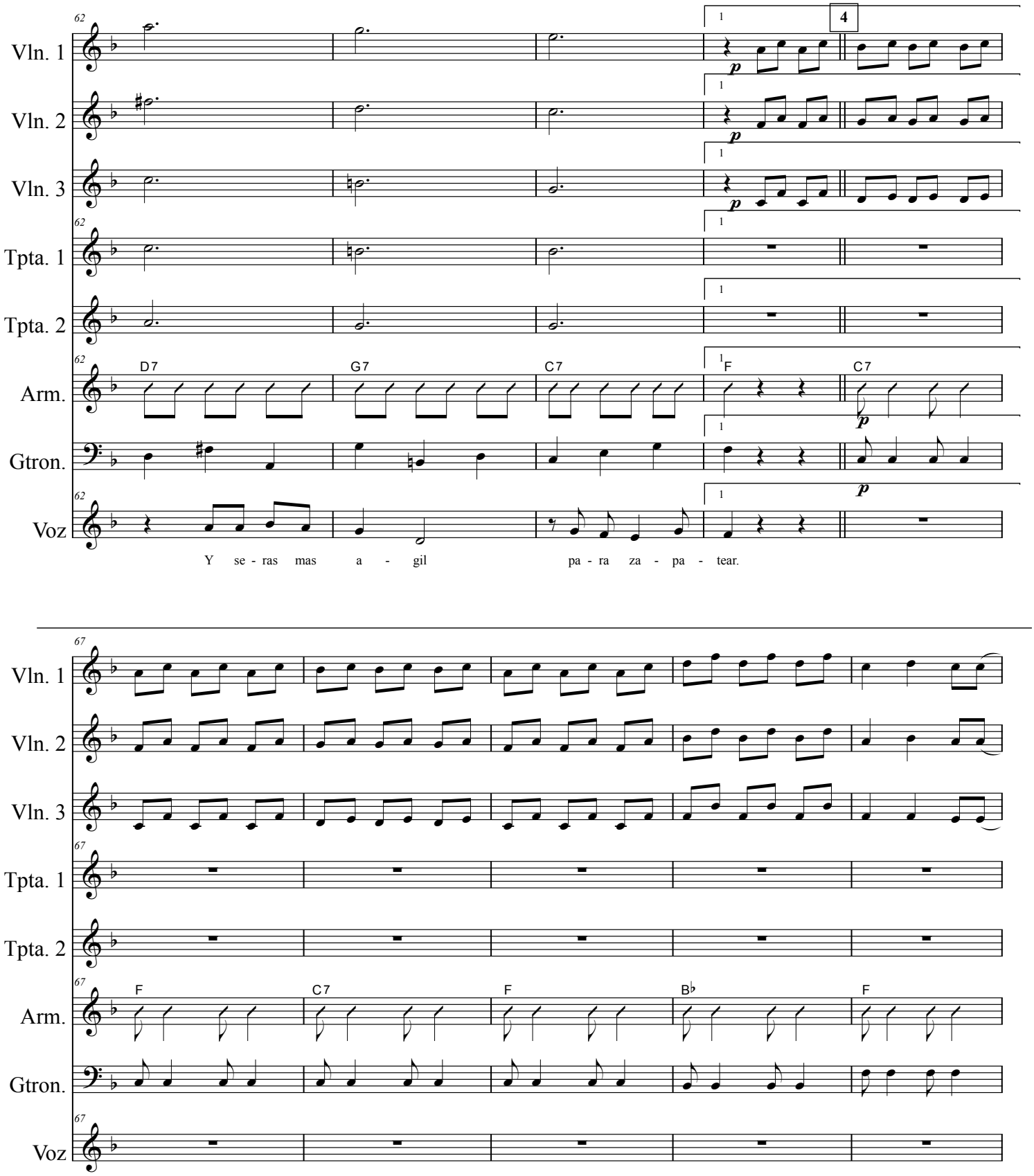

31
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
C7
C7
F
F
F
ca - si - tas de pa - ja de la tie - rra mi - a.

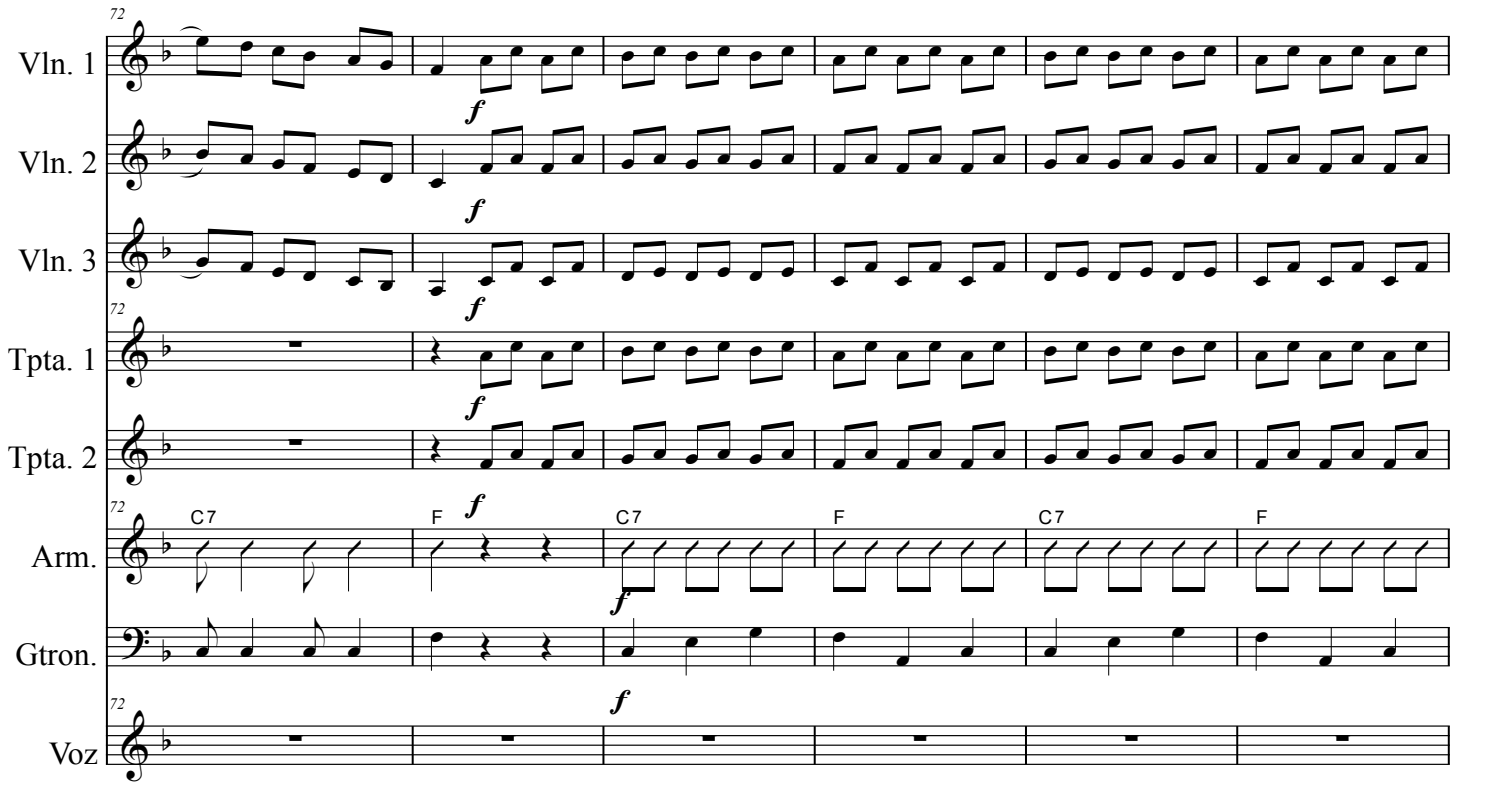

36
3
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
F
F
F
F
F
F
Mu - cha - - - - - - - - -

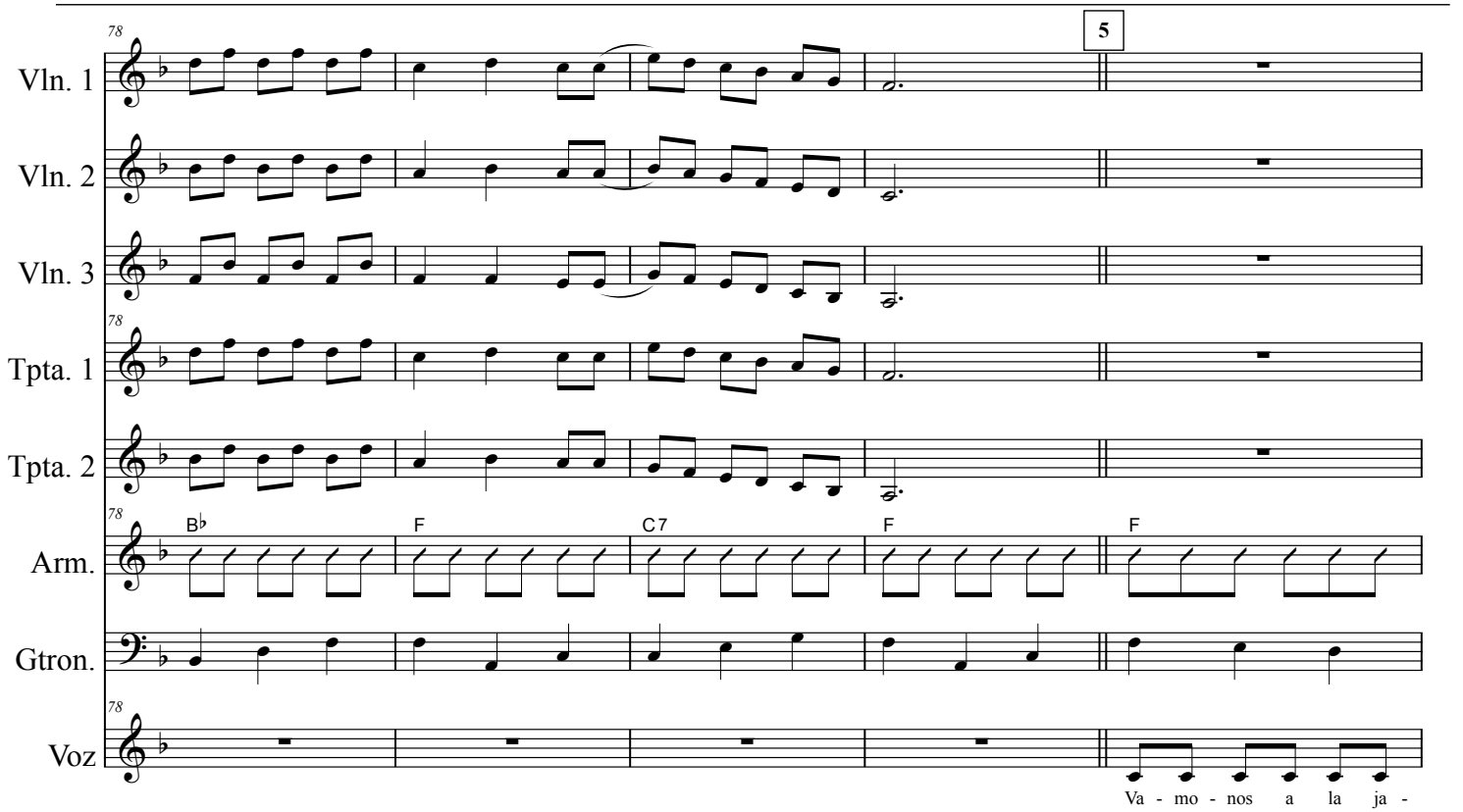

42
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
F
cha bo - ni - ta,

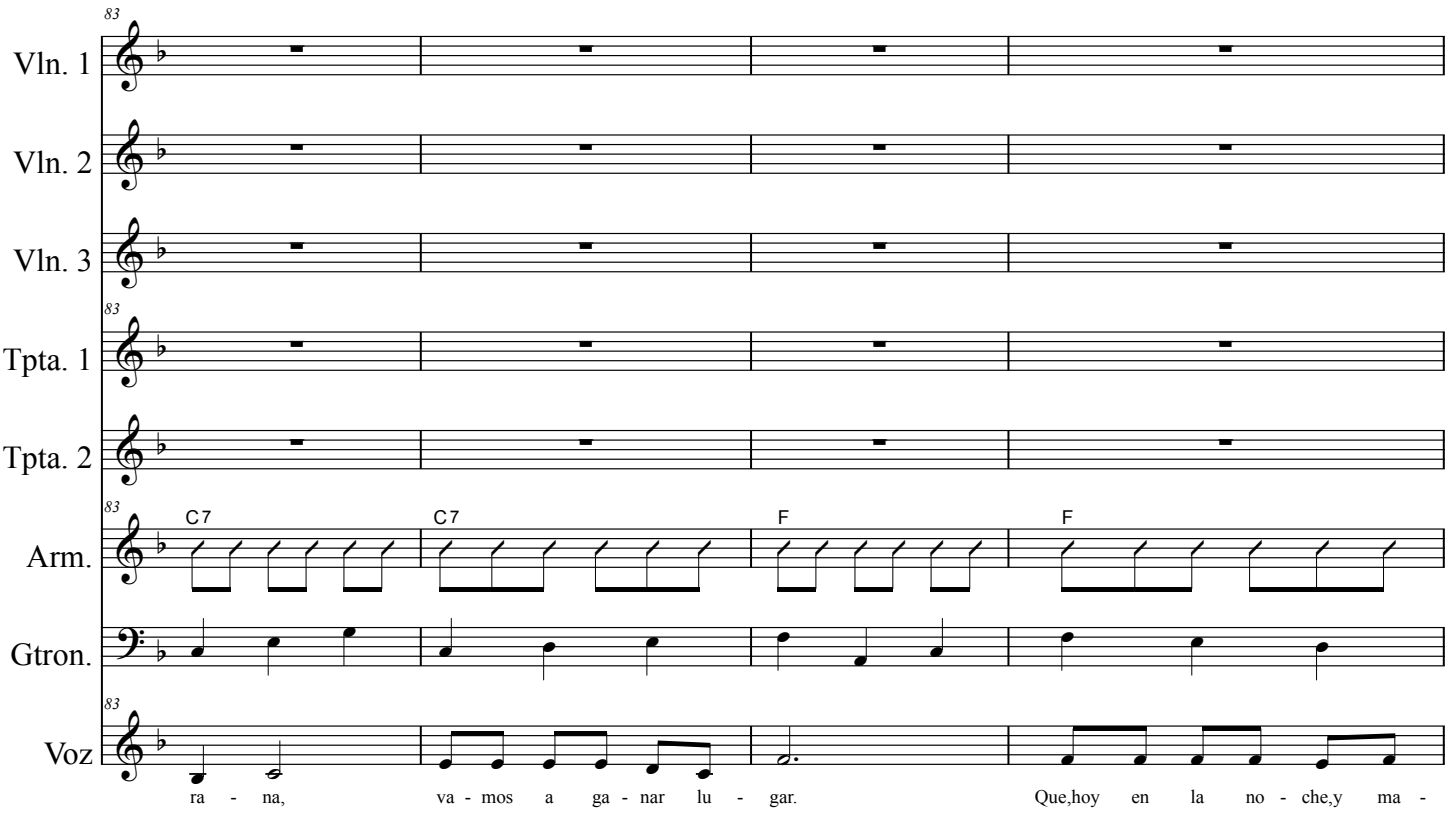

47
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
F
za - pa - - - tos de ra - zo bor - da - dos de

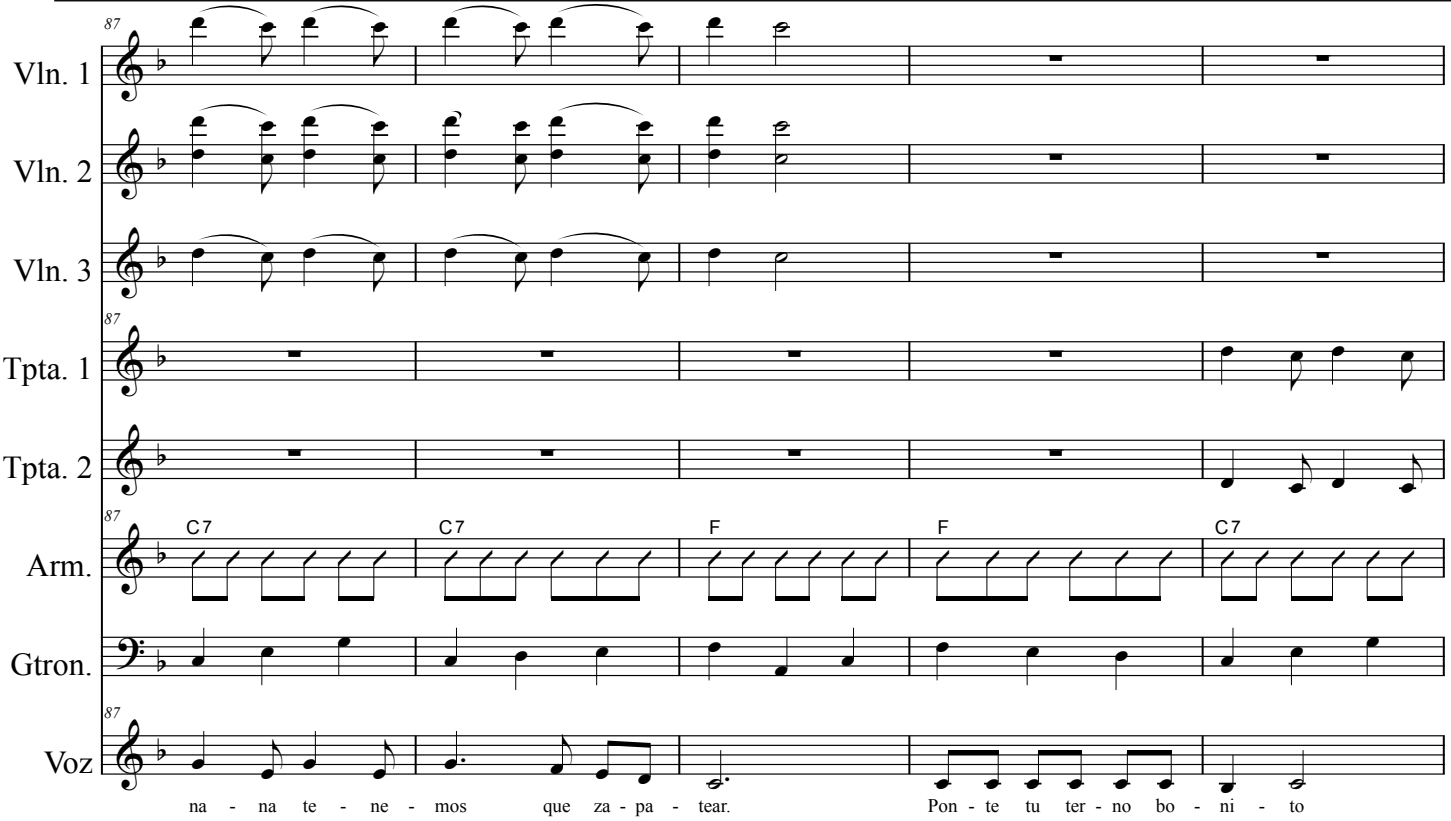

52
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
F
C7
C7
C7
C7
se - da te voy a com - prar.
57
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
C7
C7
B♭
B♭
F
Se - ras mas gra - cio - sa, mas lin - do tu pa - so.

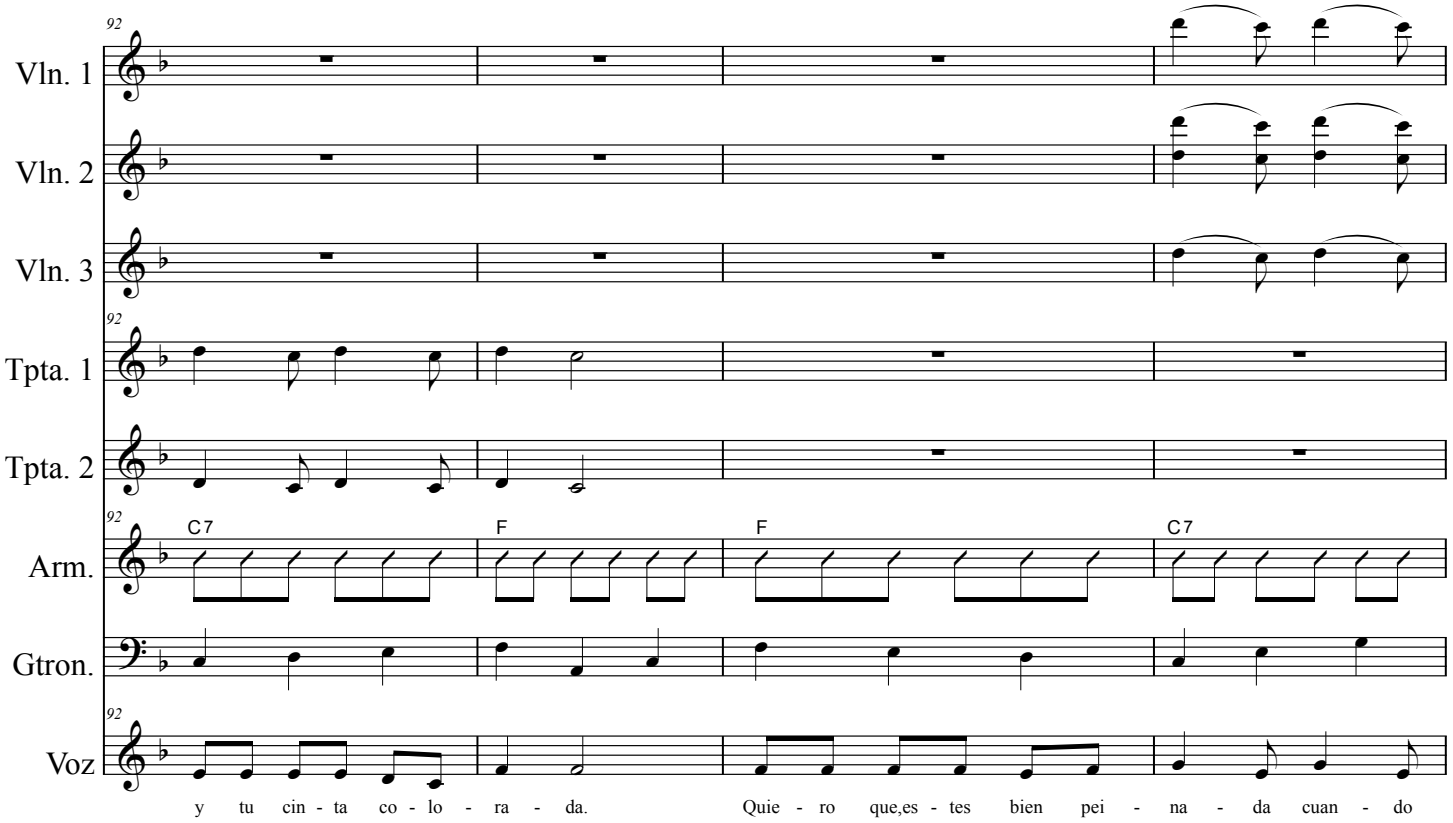

Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
62
4
D7
G7
C7
F
C7
Y se - ras mas a - gil pa - ra za - pa - tear.
67
F
C7
F
B♭
F

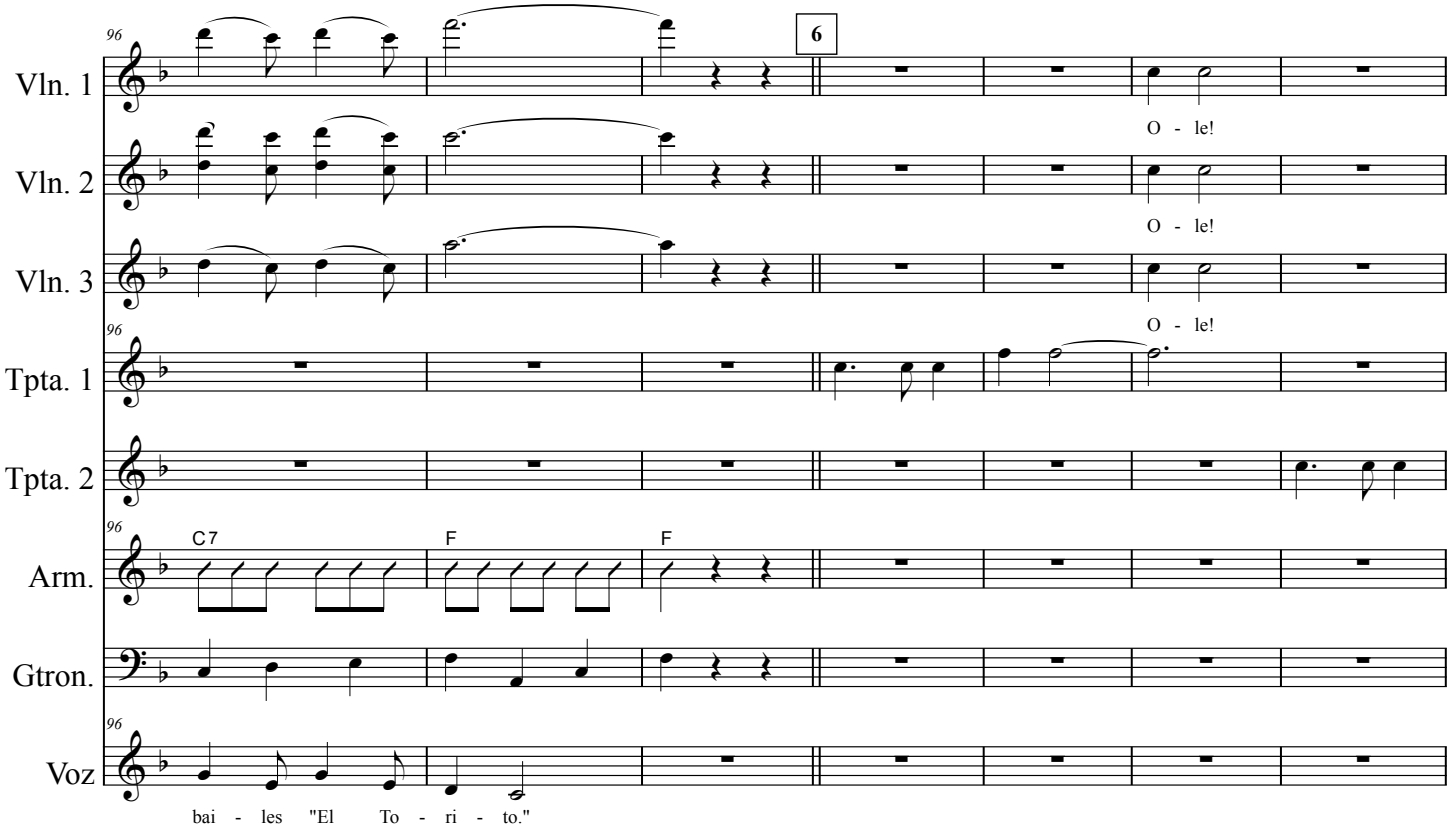

72
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
C7
F
C7
F
C7
F
f

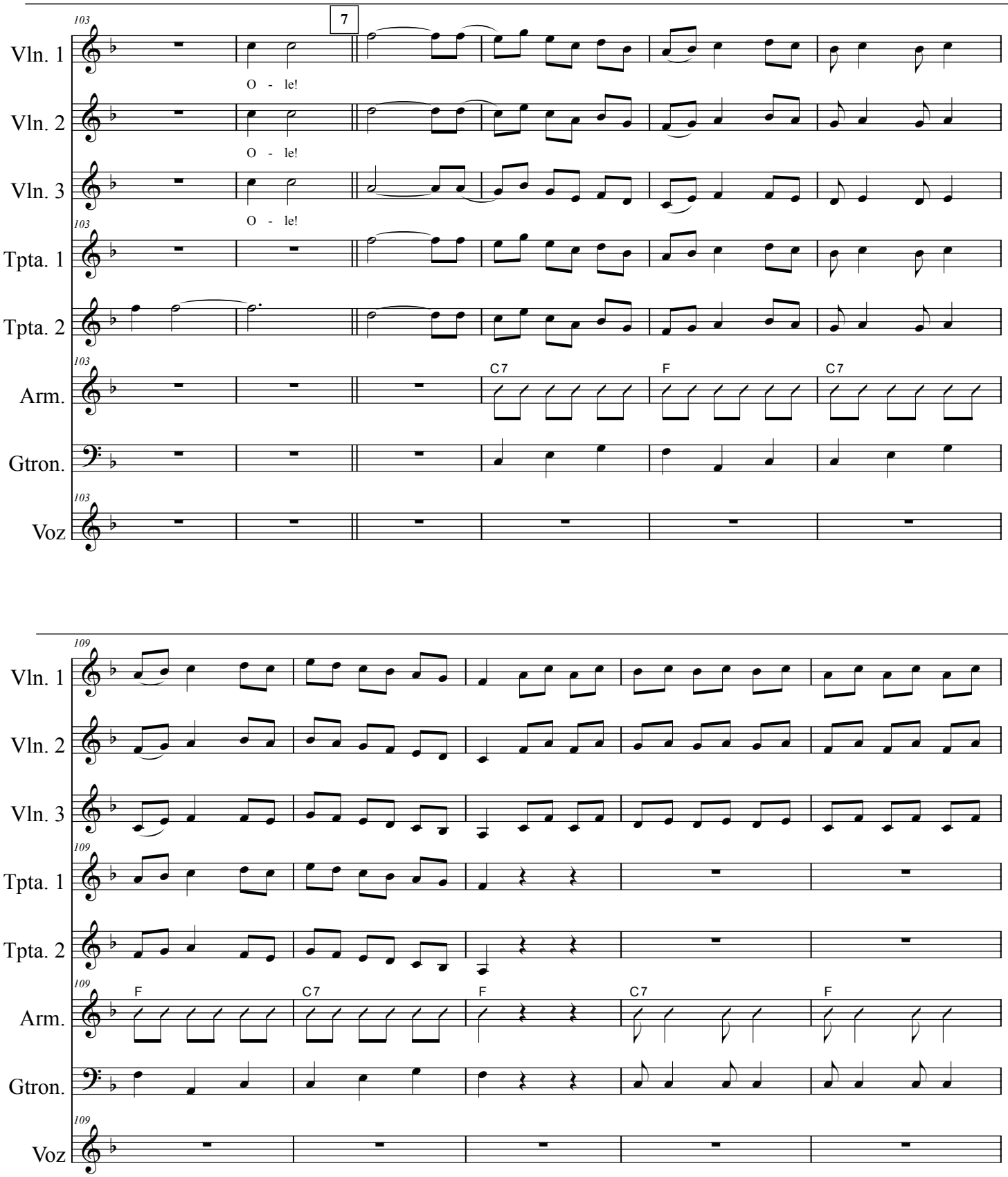

78
5
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
B♭
F
C7
F
F
Va - mo - nos a la ja -

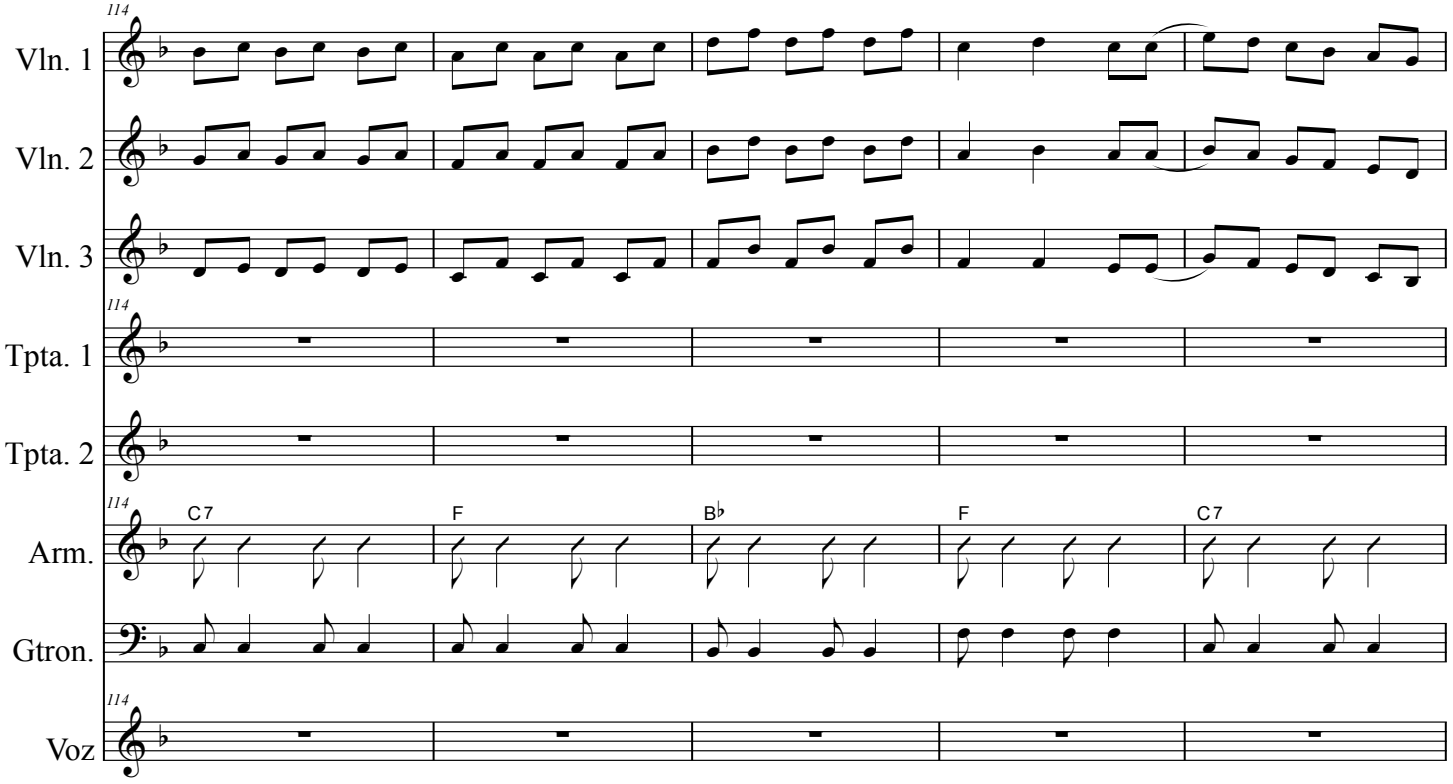

83
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
C7
C7
F
F
ra - na, va - mos a ga - nar lu - gar. Que,hoy en la no - che,y ma -

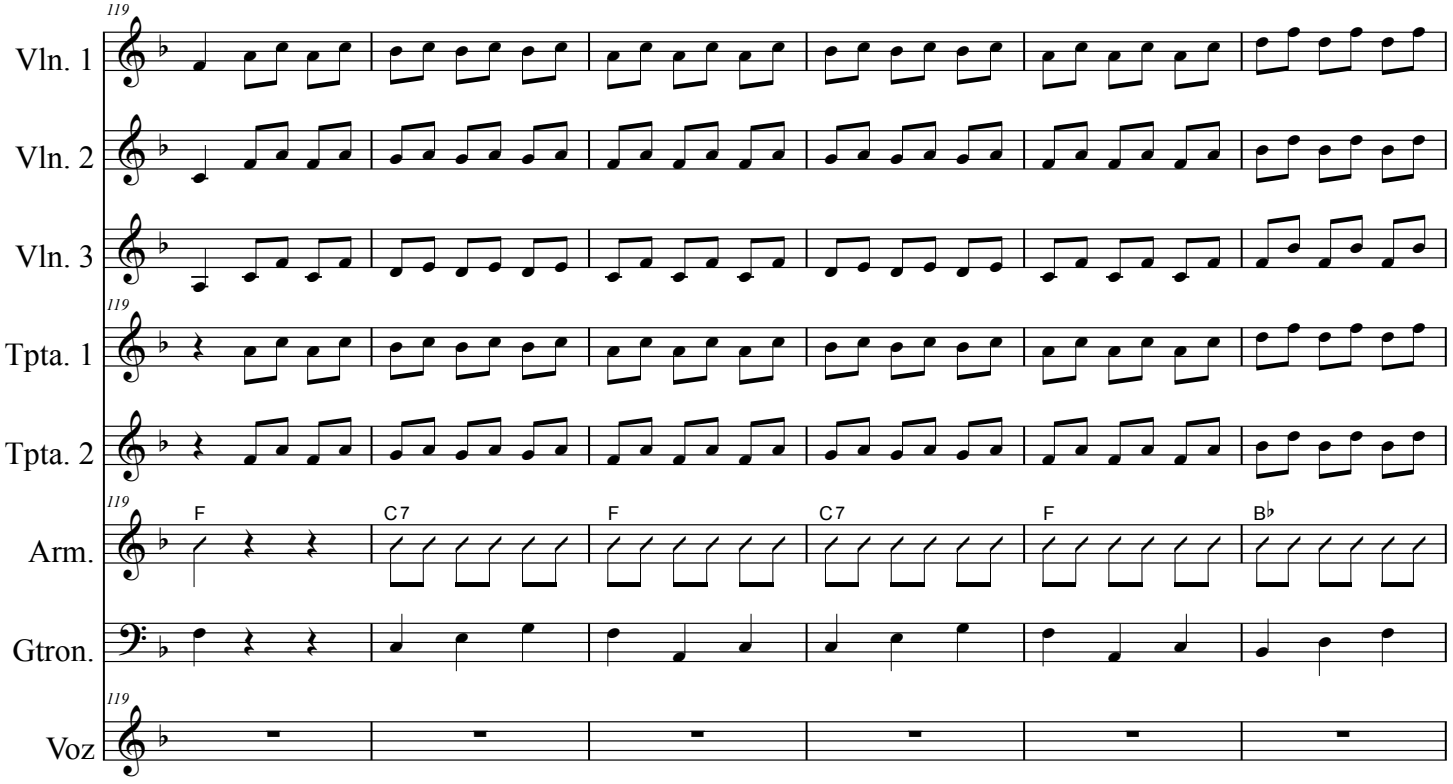

87
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
C7
C7
F
F
C7
na - na te - ne - mos que za - pa - tear. Pon - te tu ter - no bo - ni - to

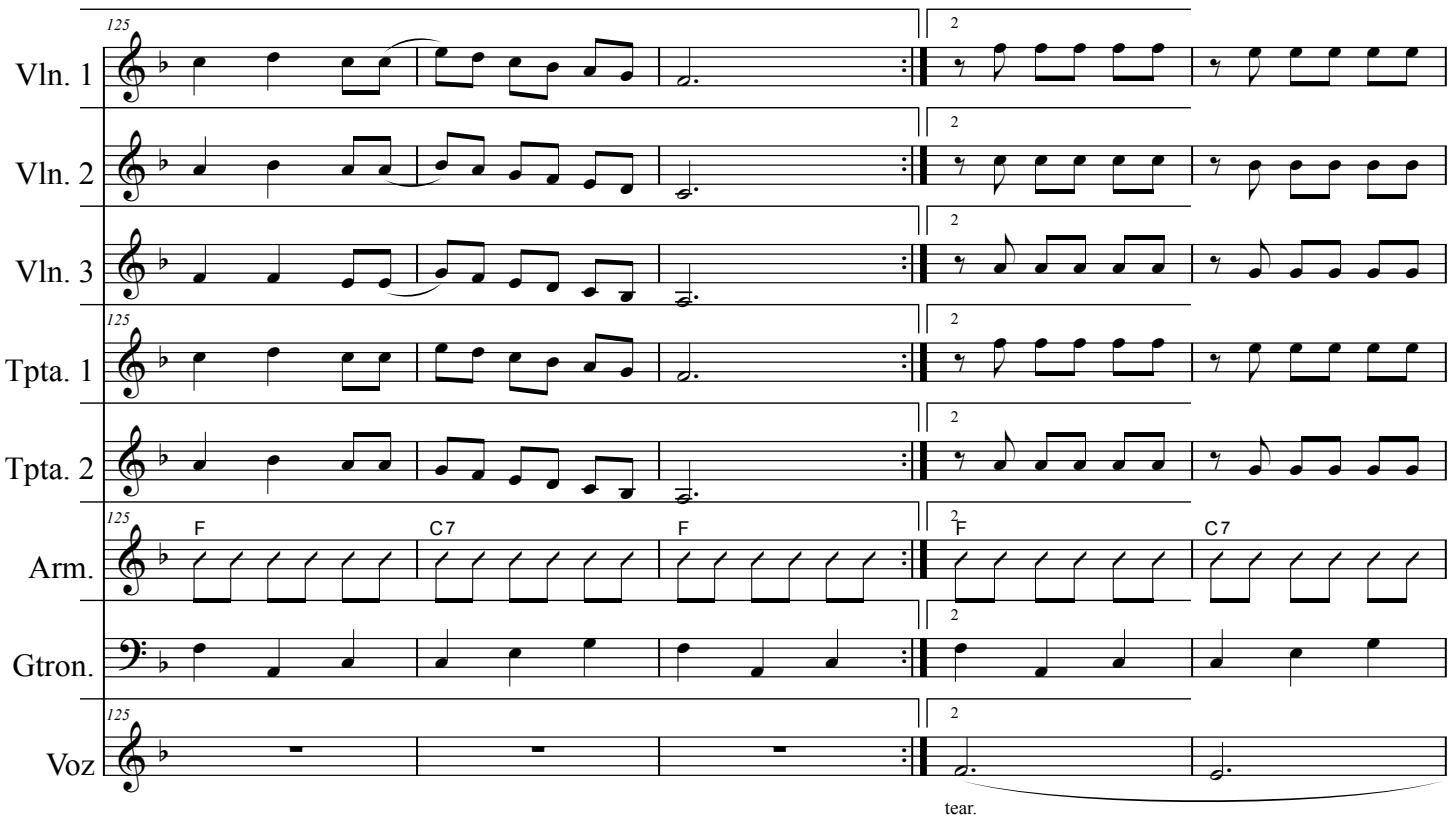

92
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
C7
F
F
C7
Gtron.
Voz
y tu cin - ta co - lo - ra - da.
Quie - ro que,es - tes bien pei - na - da cuan - do

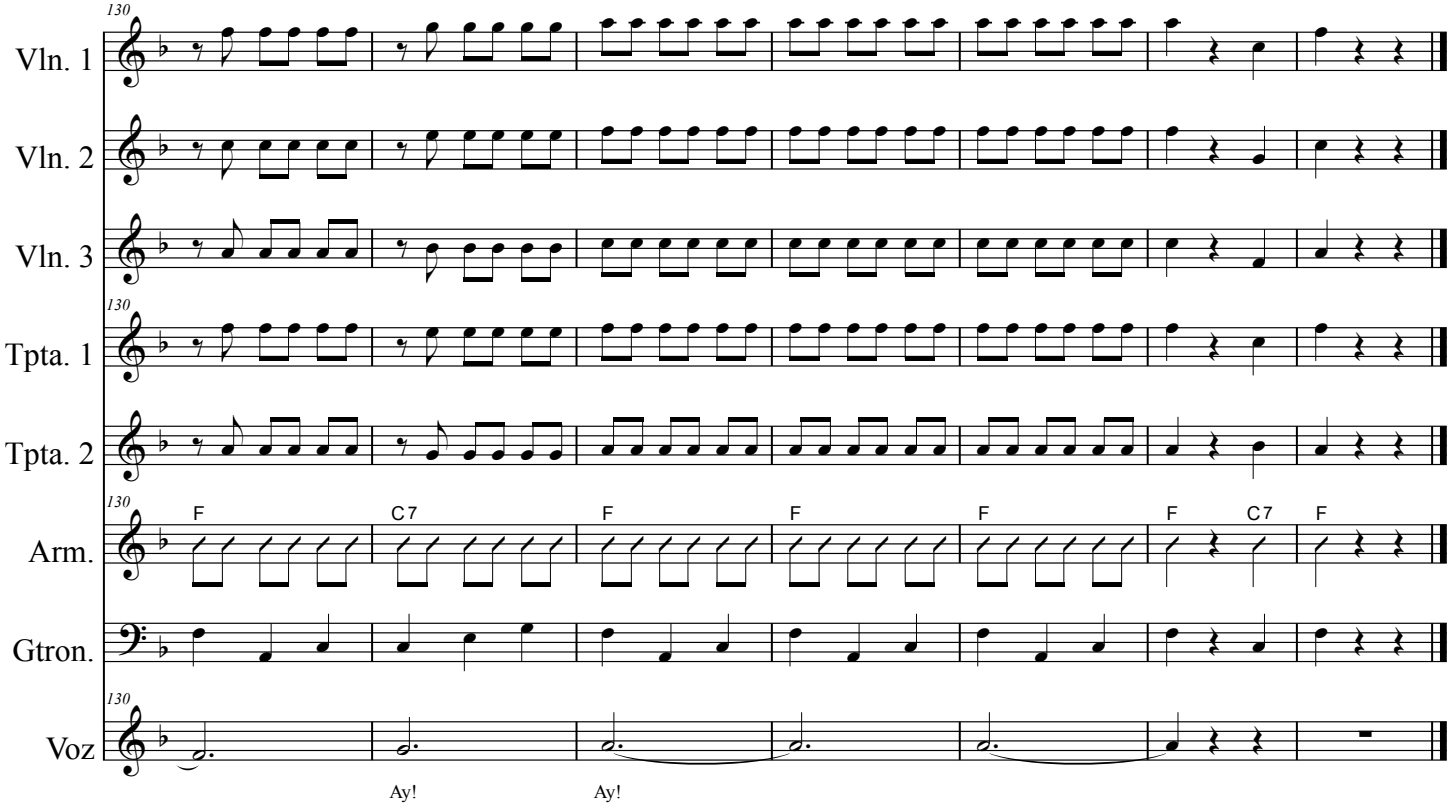

96
6
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
C7
F
F
Gtron.
Voz
O - le!
O - le!
O - le!
bai - les "El To - ri - to."


103
7
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
O - le!
O - le!
O - le!
C7
F
C7
109
F
C7
F
C7
F


114
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
C7
F
B♭
F
C7
Gtron.
Voz


119
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
F
C7
F
C7
F
B♭
Gtron.
Voz

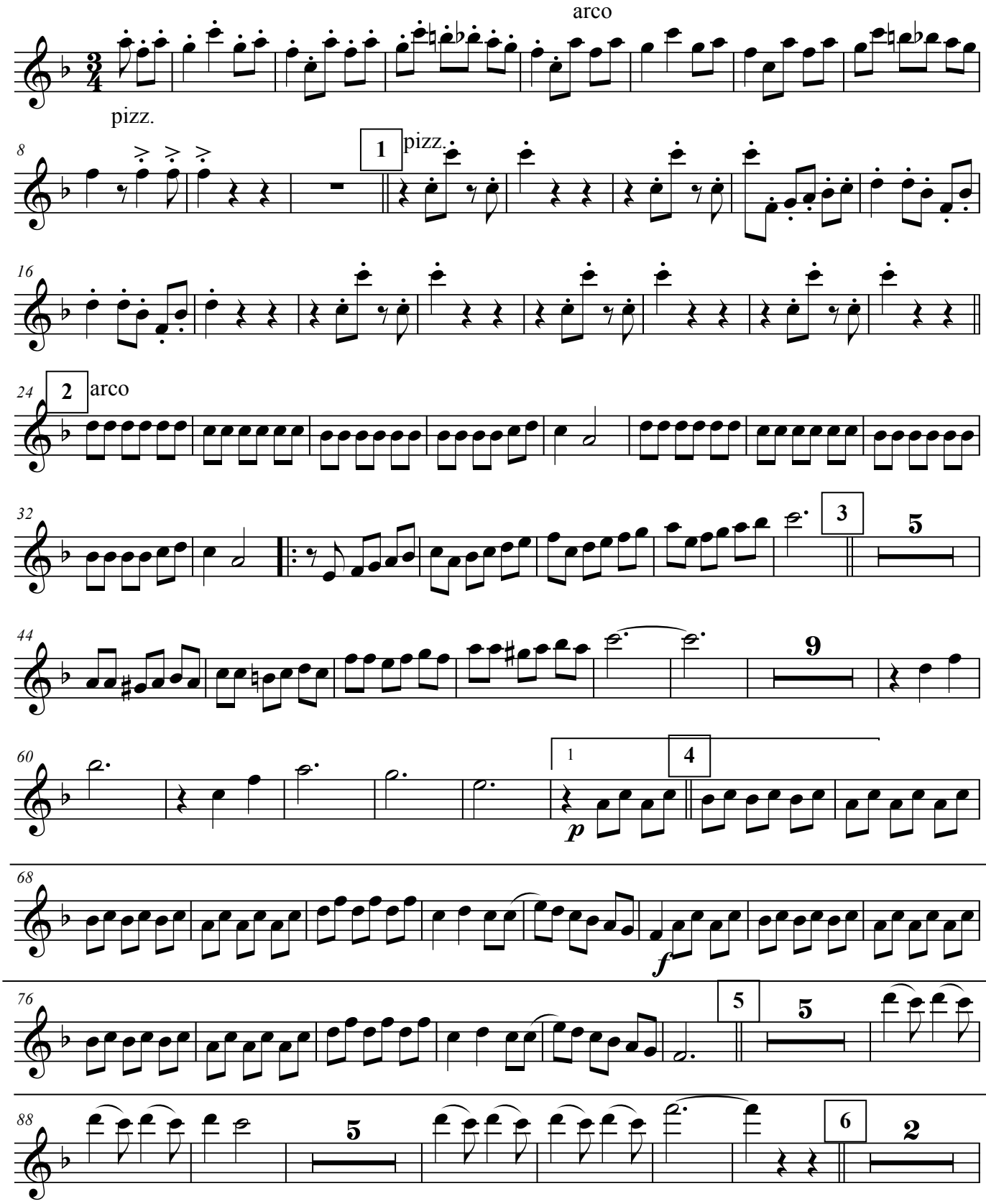

125
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
F
C7
F
2
F
C7
tear.

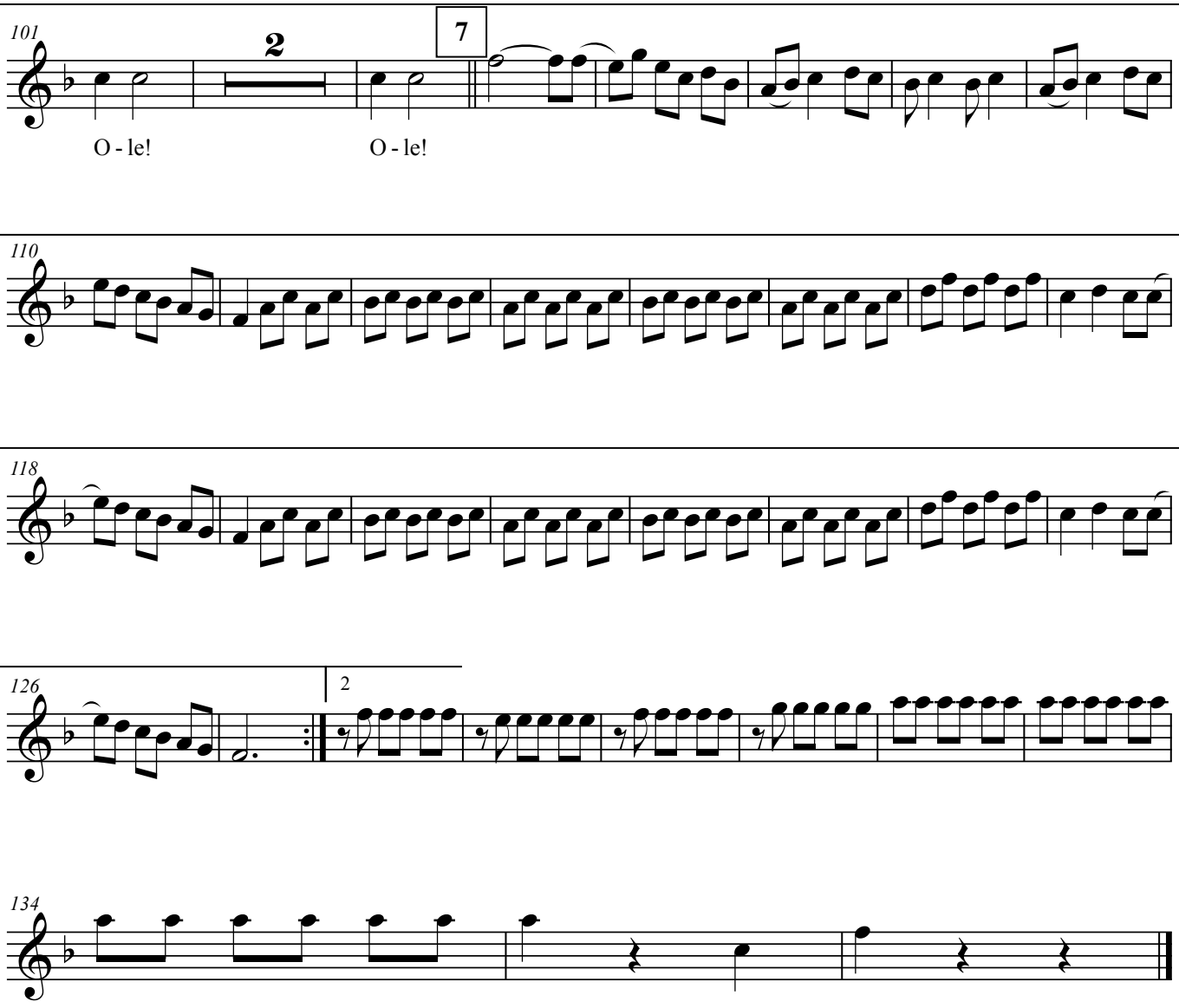

130
Vln. 1
Vln. 2
Vln. 3
Tpta. 1
Tpta. 2
Arm.
Gtron.
Voz
F
C7
F
F
F
F
C7
F
Ay!
Ay!

Violín 1

Aires Del Mayab

Pepe Dominguez

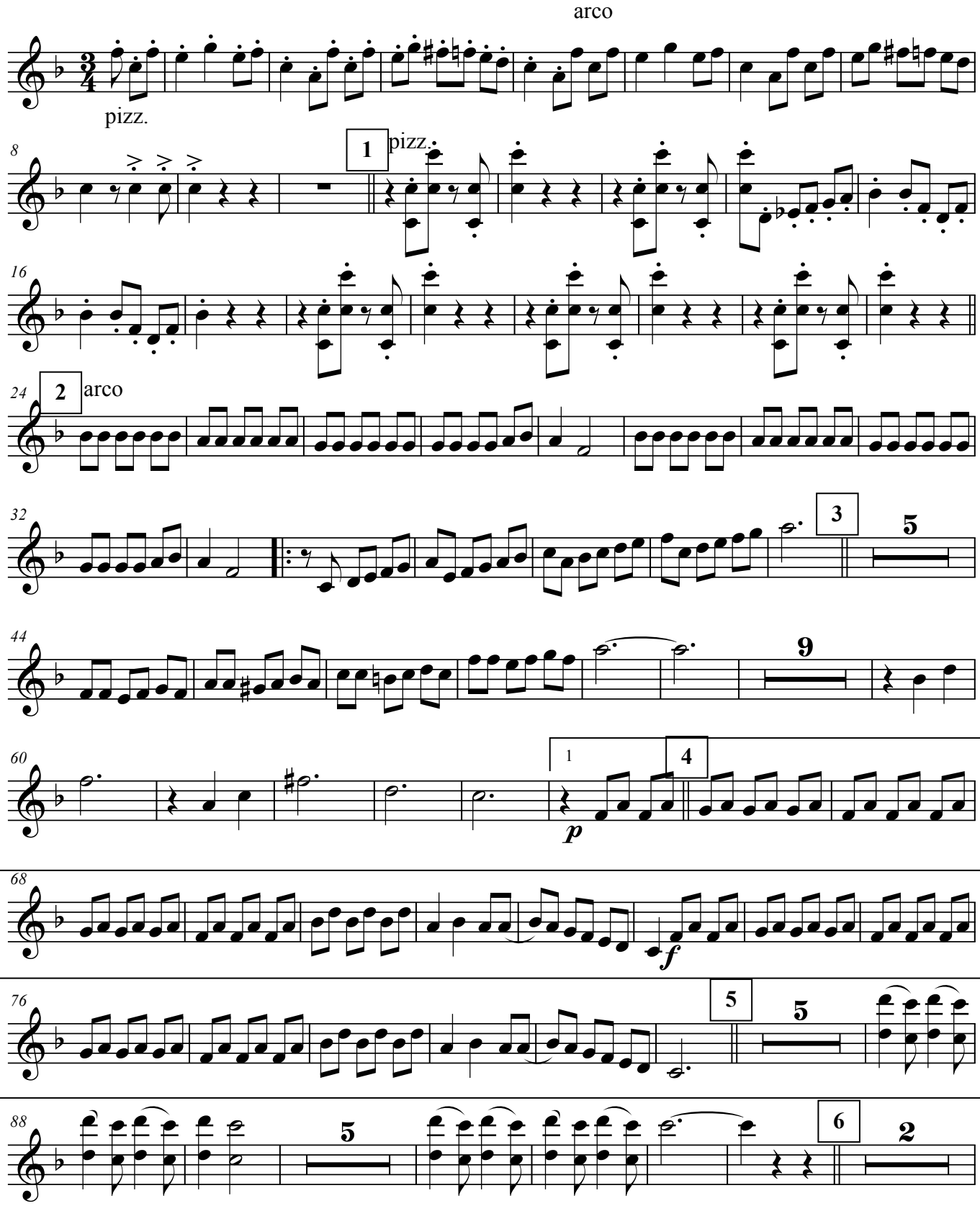


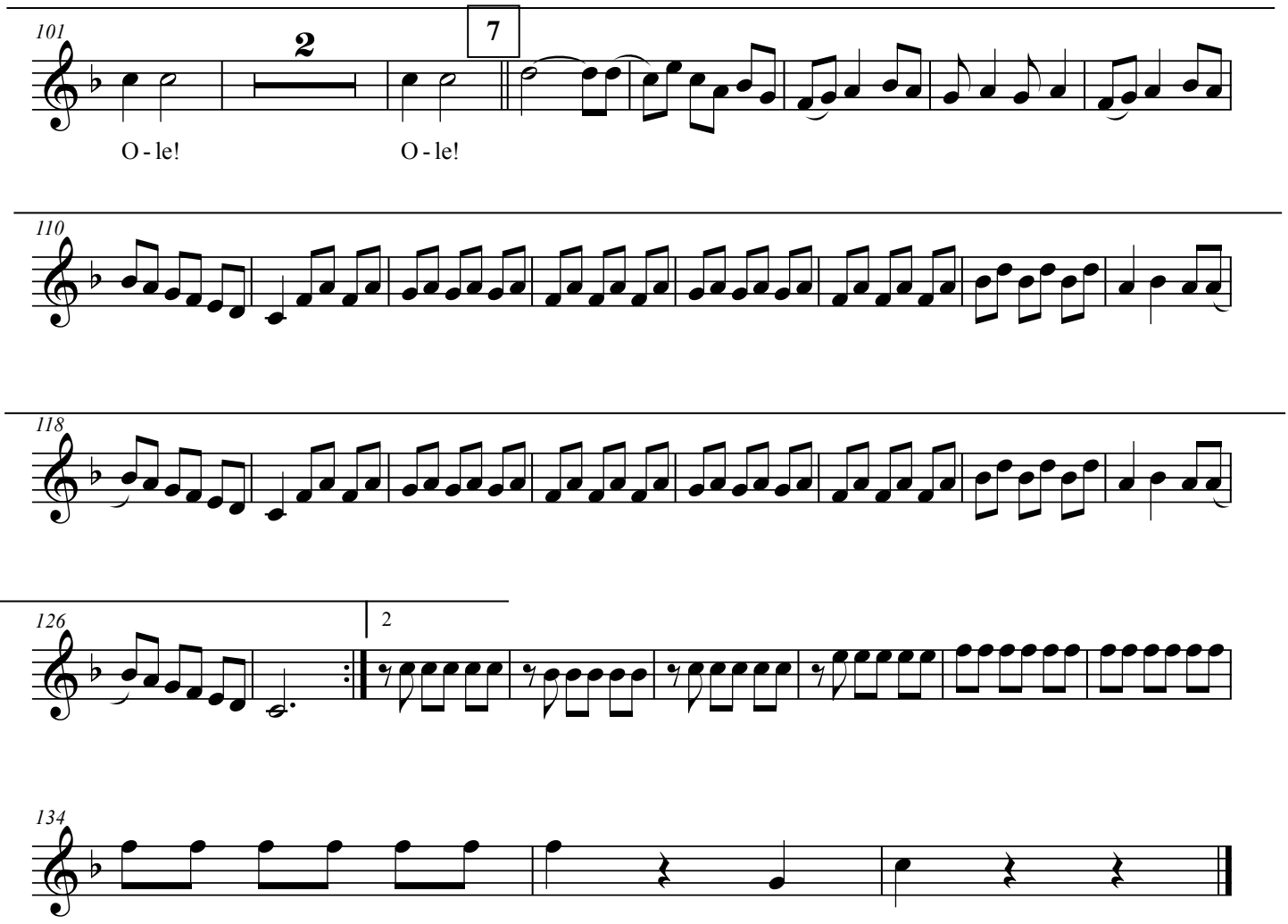

101
2
7
O - le!
O - le!
110
118
126
2
134

Violín 2

Aires Del Mayab

Pepe Dominguez

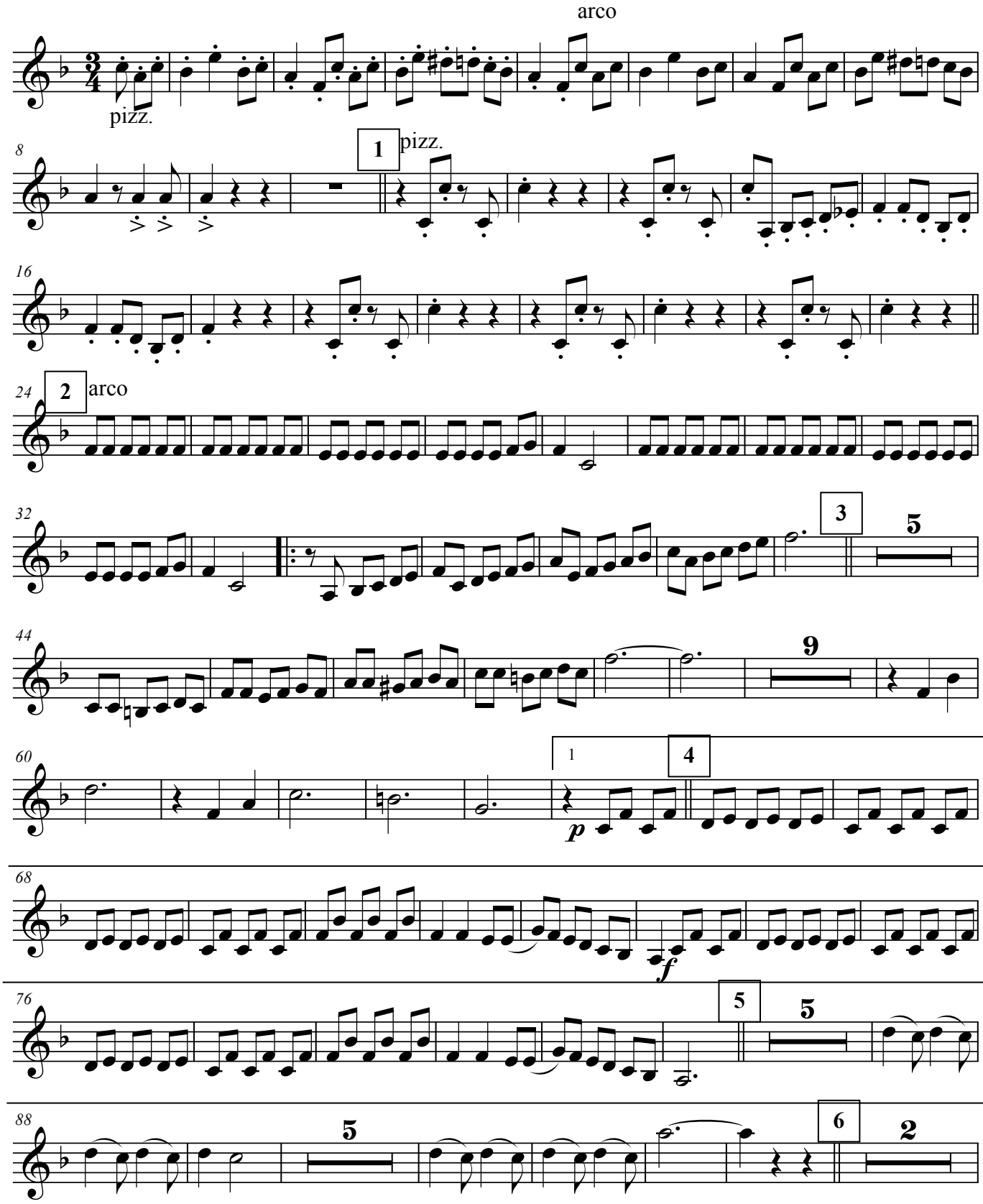


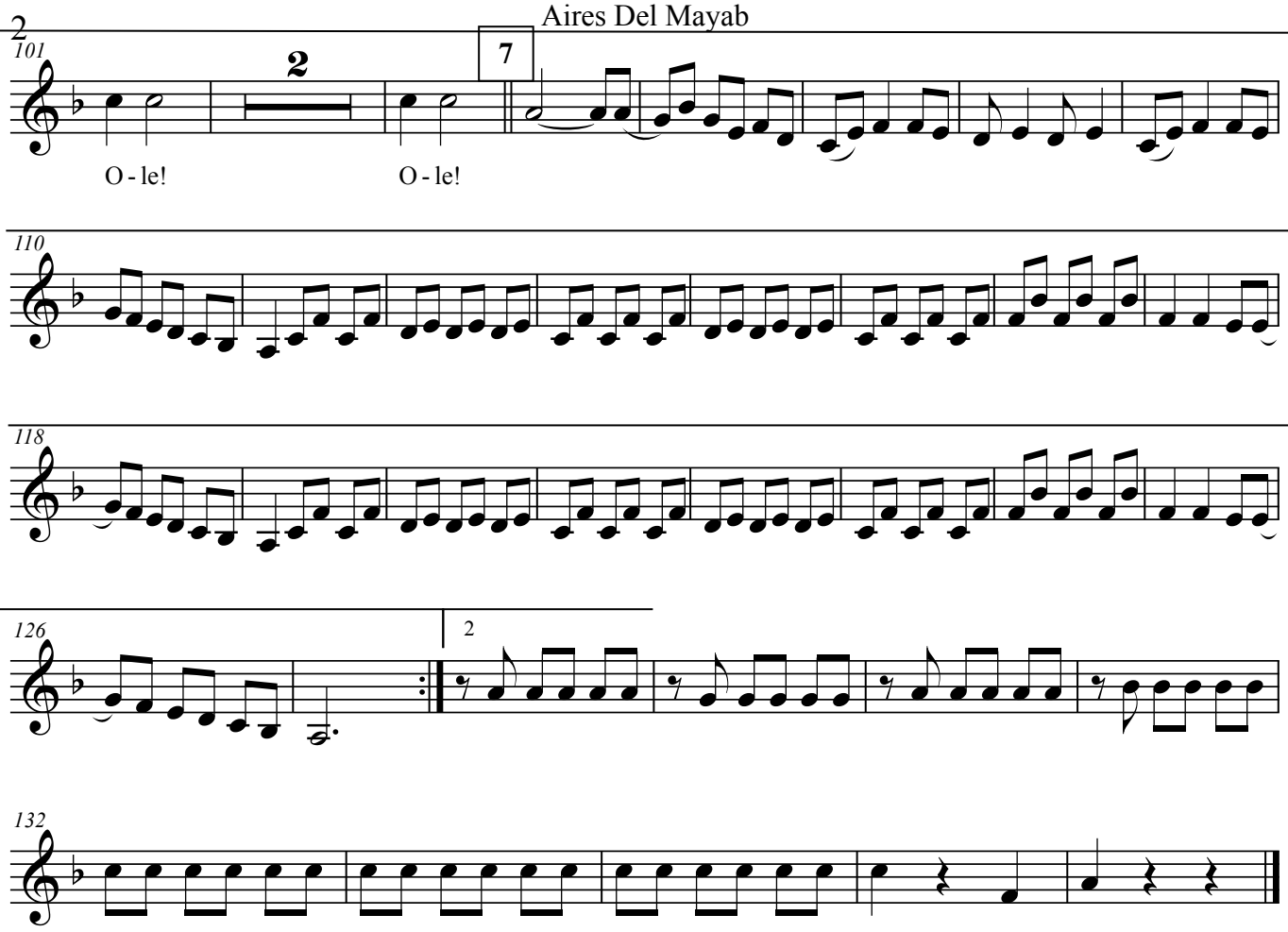

101
2
7
O - le!
O - le!
110
118
126
2
134

Violín 3

Aires Del Mayab

Pepe Dominguez




101
2
7
O - le!
O - le!
110
118

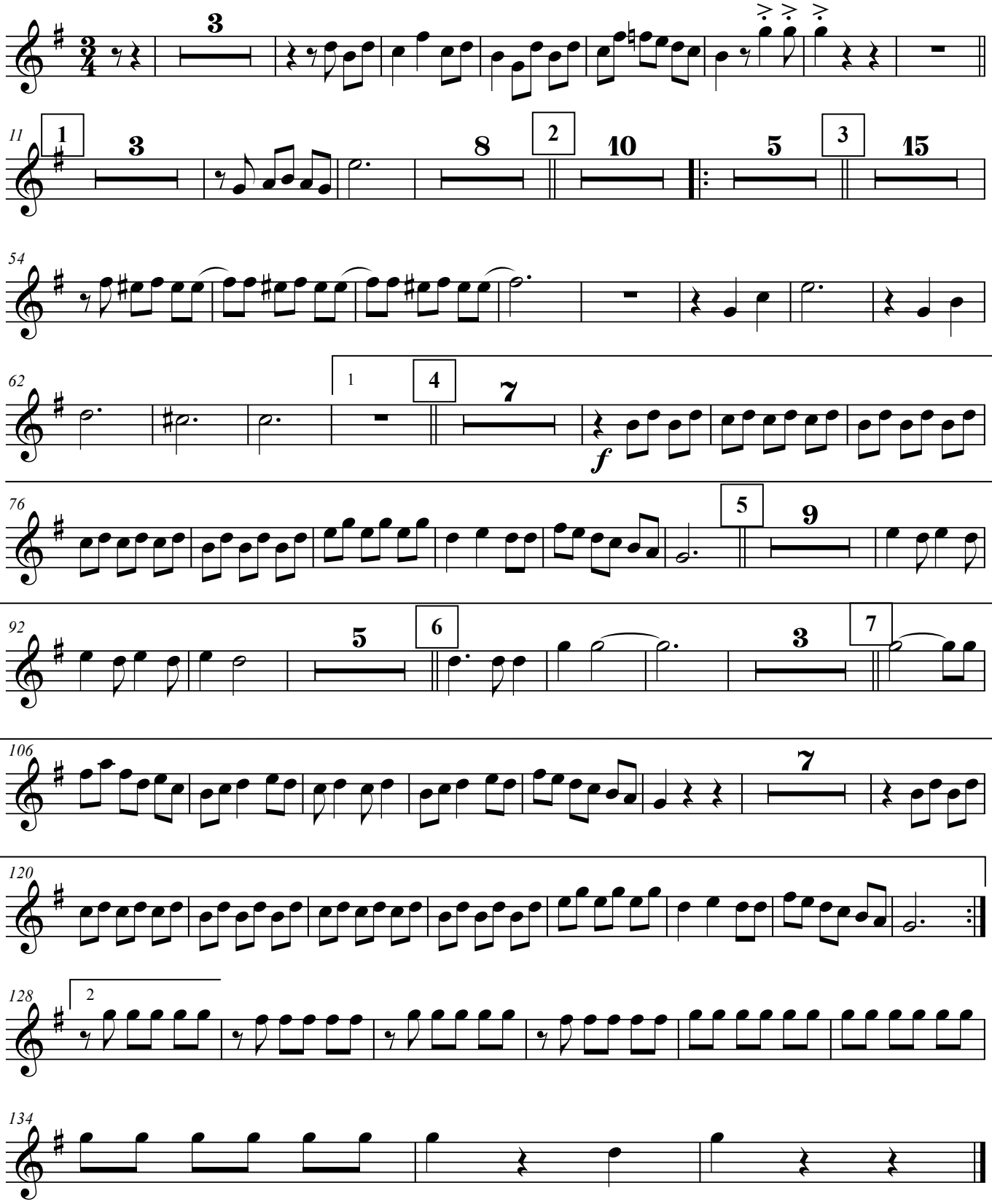
126
2

132

Trompeta 1

Aires Del Mayab

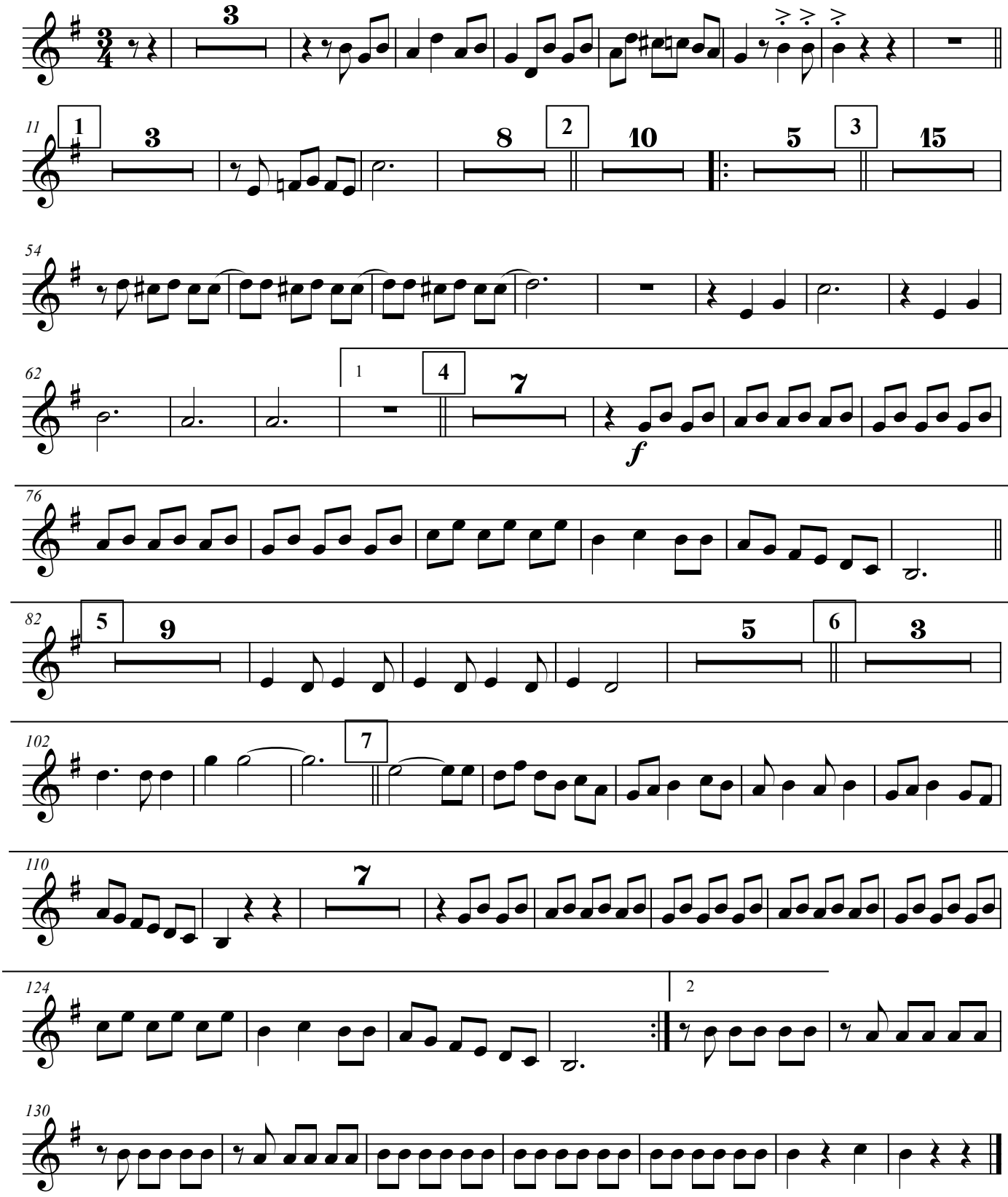
Pepe Dominguez



Trompeta 2

Aires Del Mayab

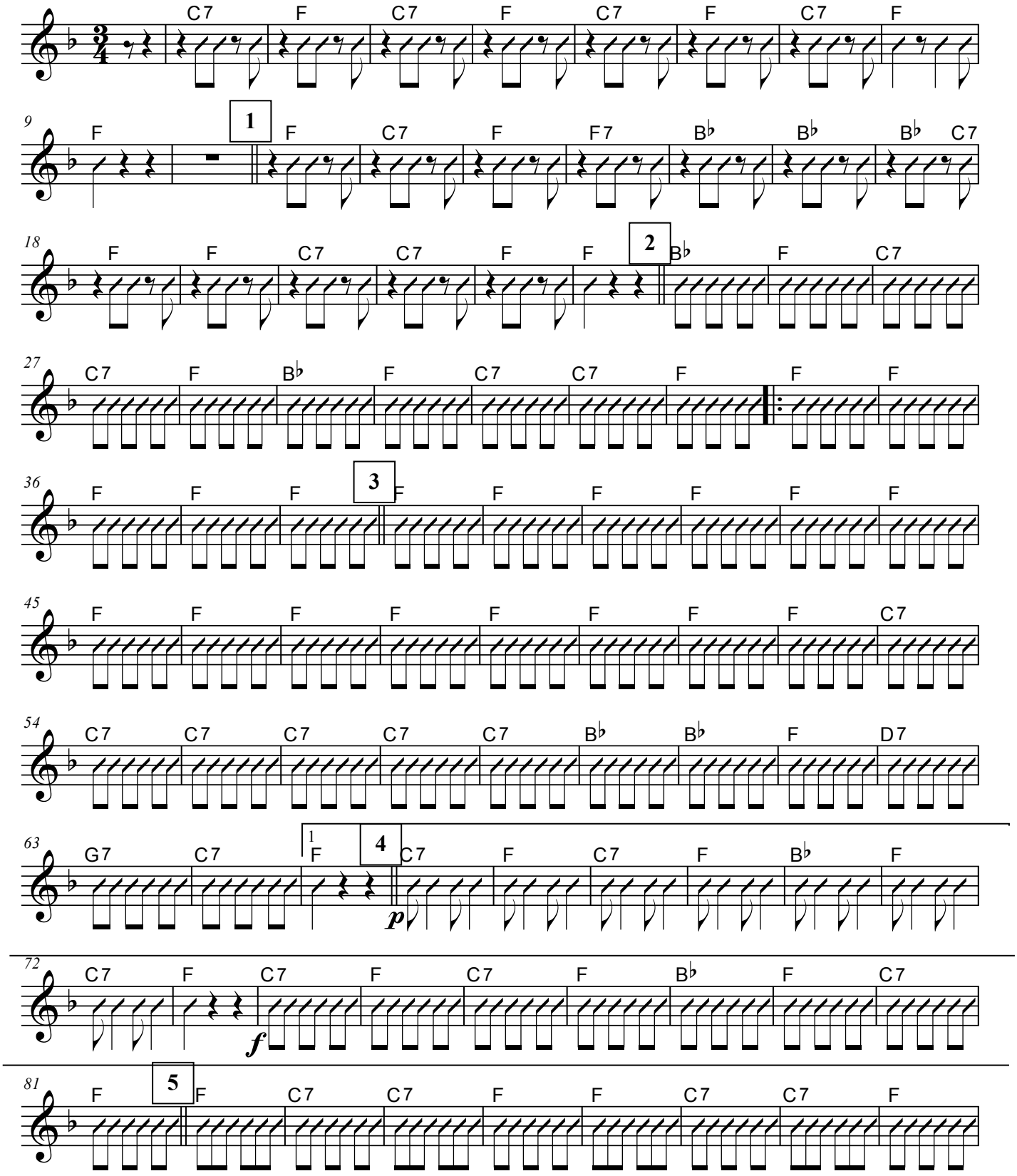
Pepe Dominguez

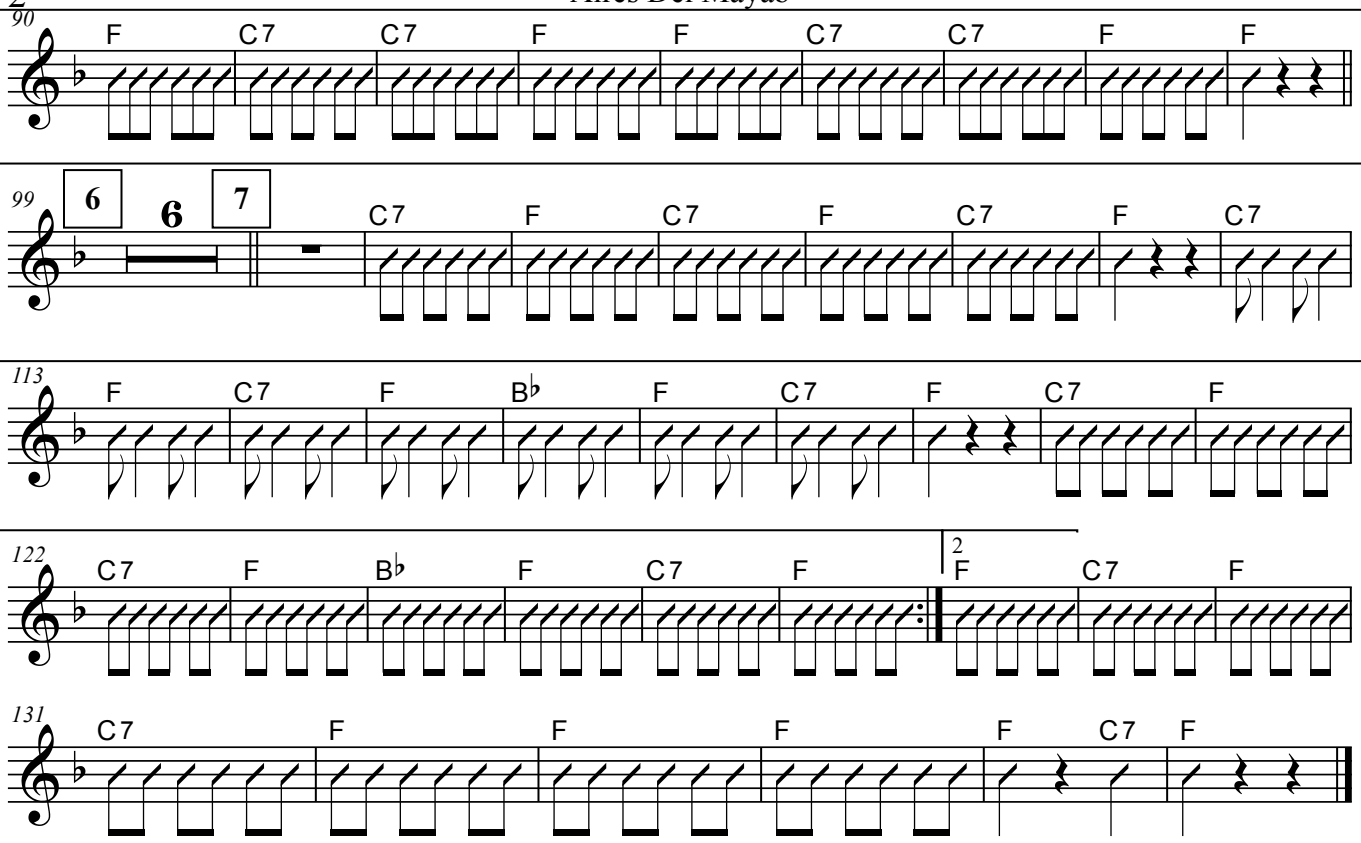


Armonia

Aires Del Mayab

Pepe Dominguez

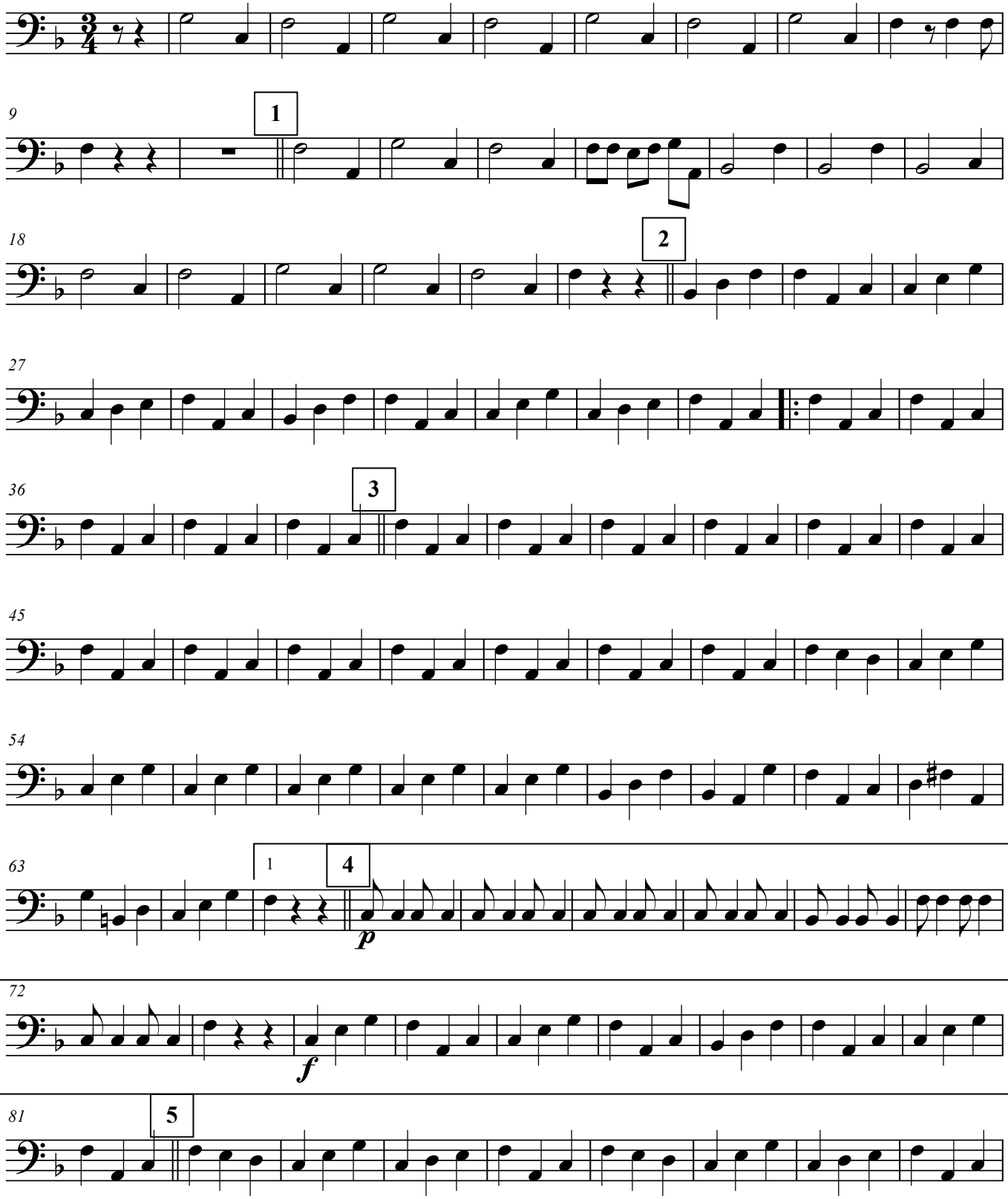


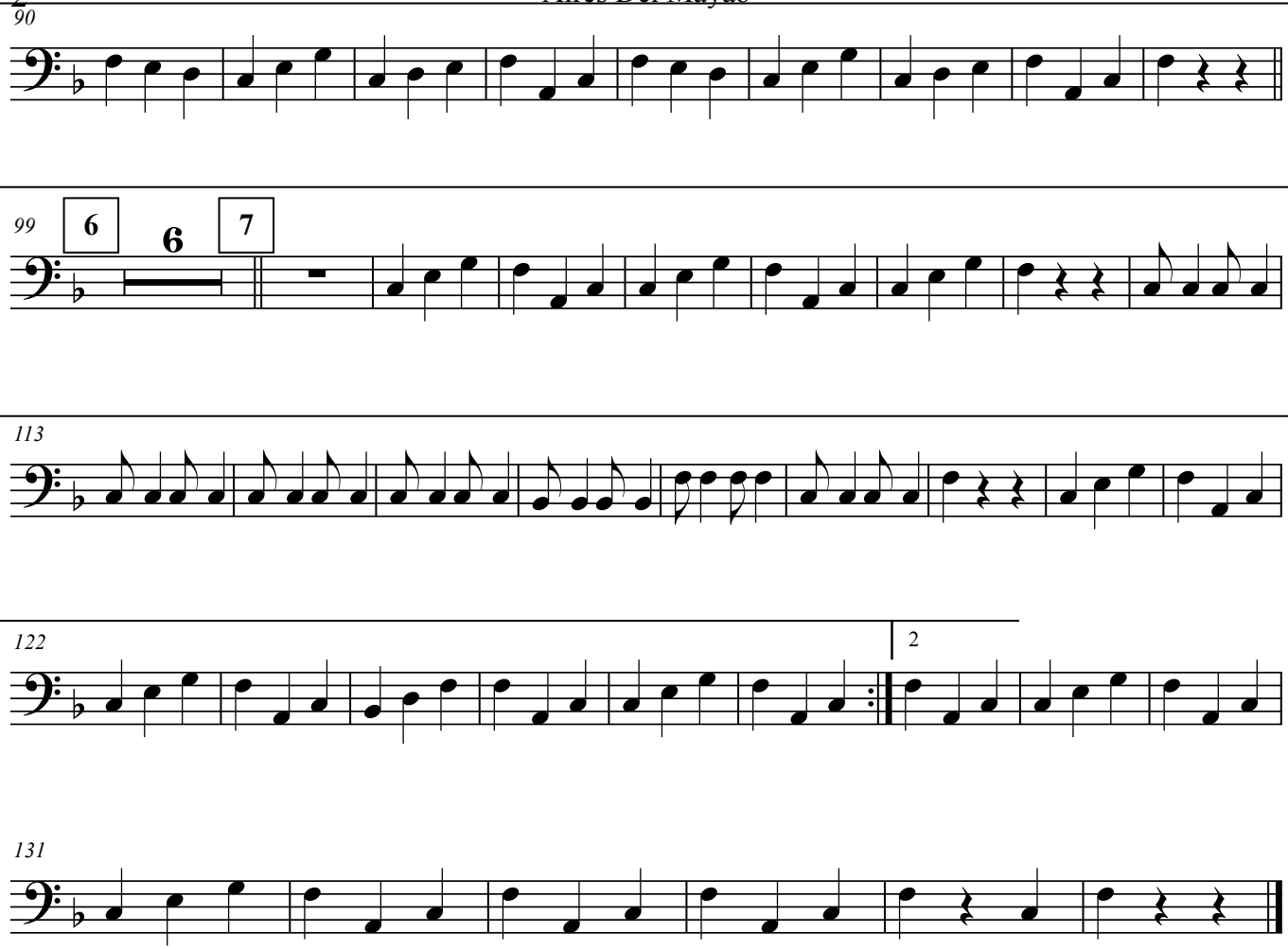

90
F C7 C7 F F C7 C7 F F
99
6
6
7
C7 F C7 F C7 F C7
113
F C7 F B♭ F C7 F C7 F
122
C7 F B♭ F C7 F
2
F C7 F
131
C7 F F F F C7 F

Guitarrón

Aires Del Mayab

Pepe Dominguez

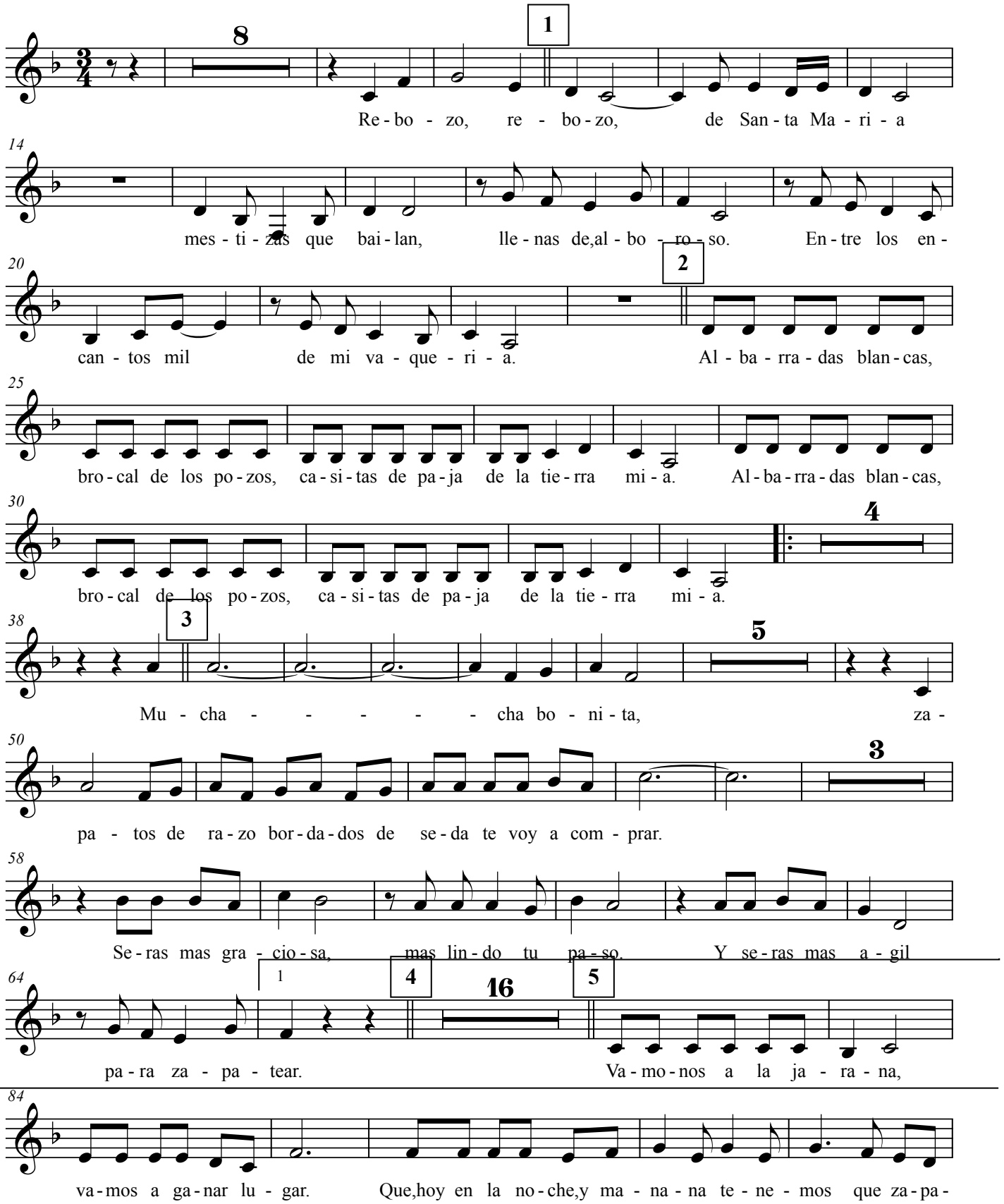


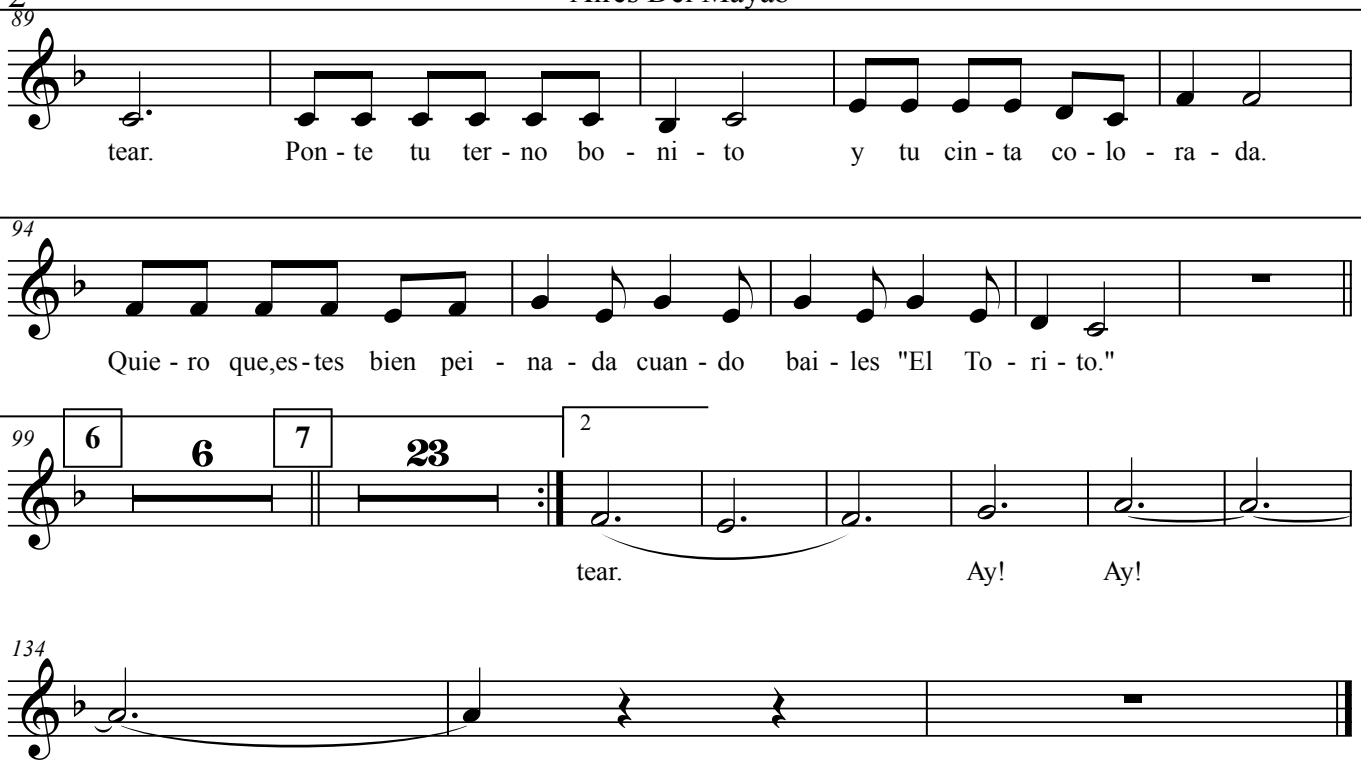

90
99
6
6
7
113
122
2
131

Voz

Aires Del Mayab

Pepe Dominguez

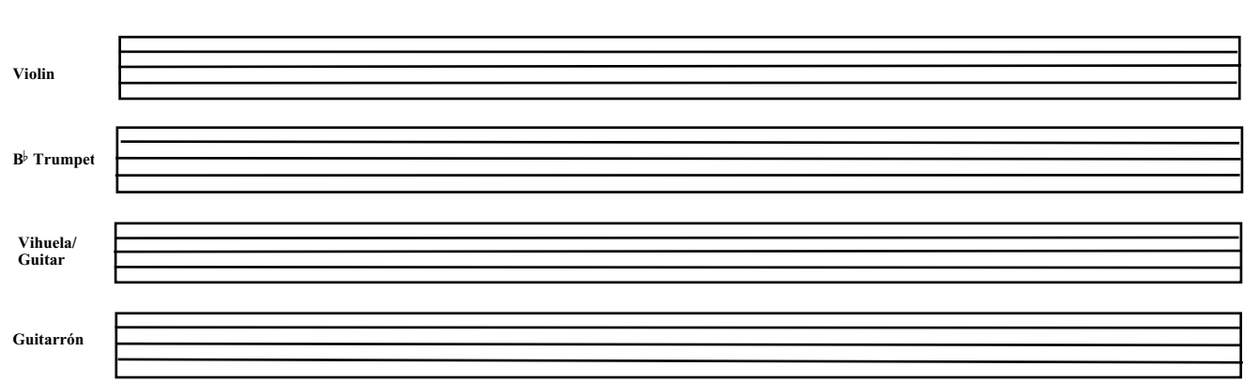



89
tear. Pon - te tu ter - no bo - ni - to y tu cin - ta co - lo - ra - da.
94
Quie - ro que,es - tes bien pei - na - da cuan - do bai - les "El To - ri - to."
99
6
6
7
23
2
tear. Ay! Ay!
134

LEAVE BLANK

Back of Aires del Mayab, Voz Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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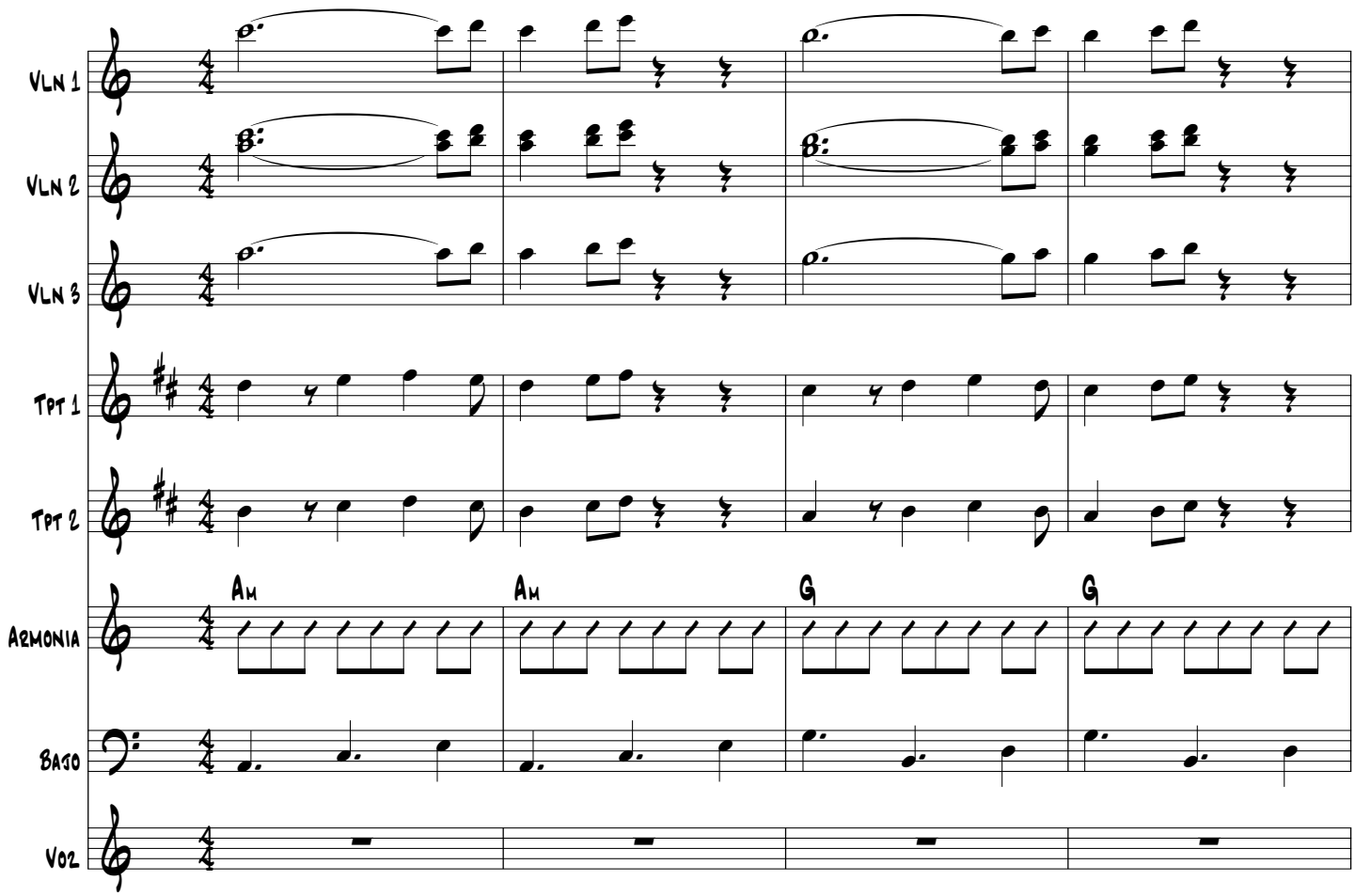
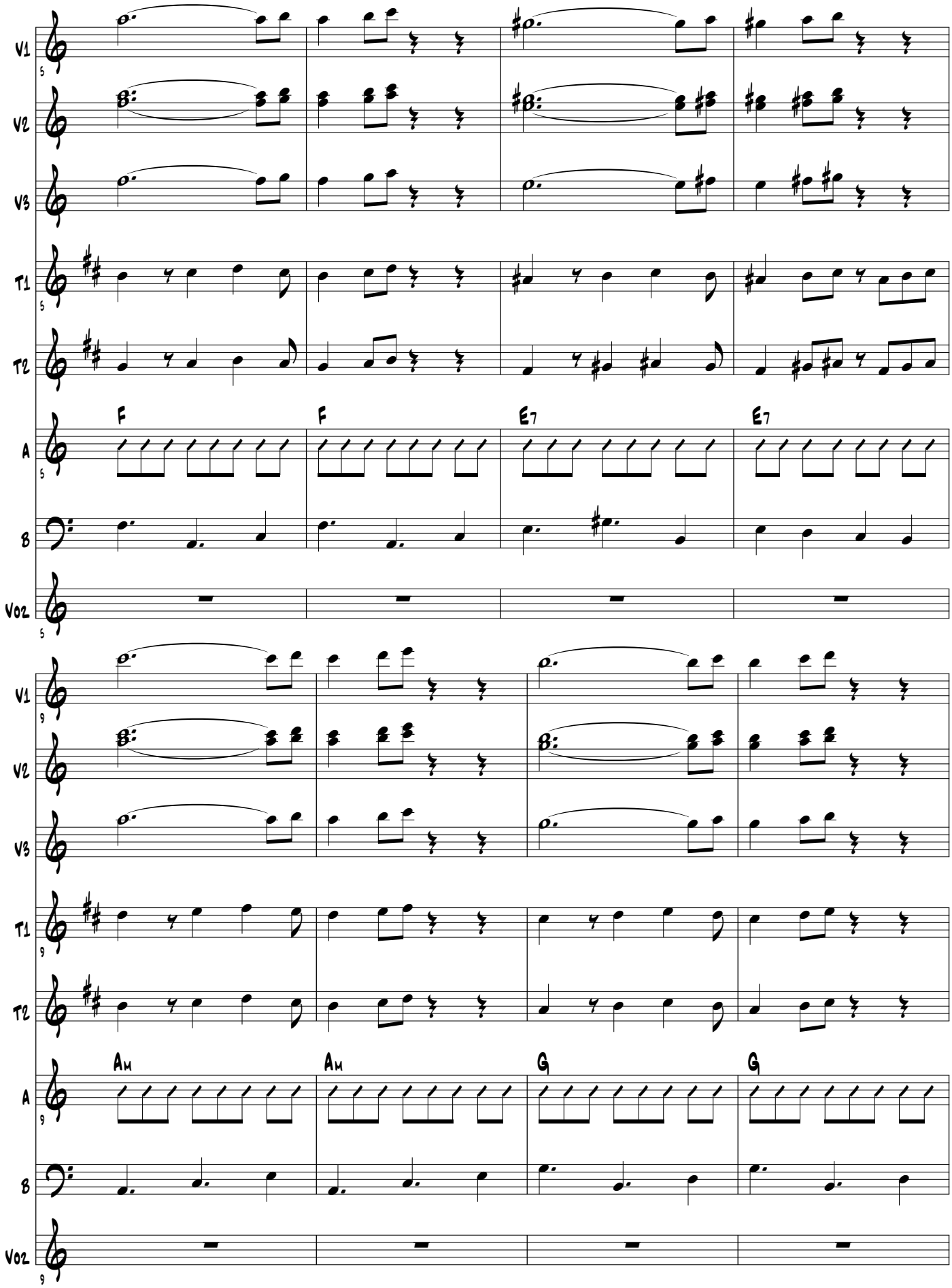
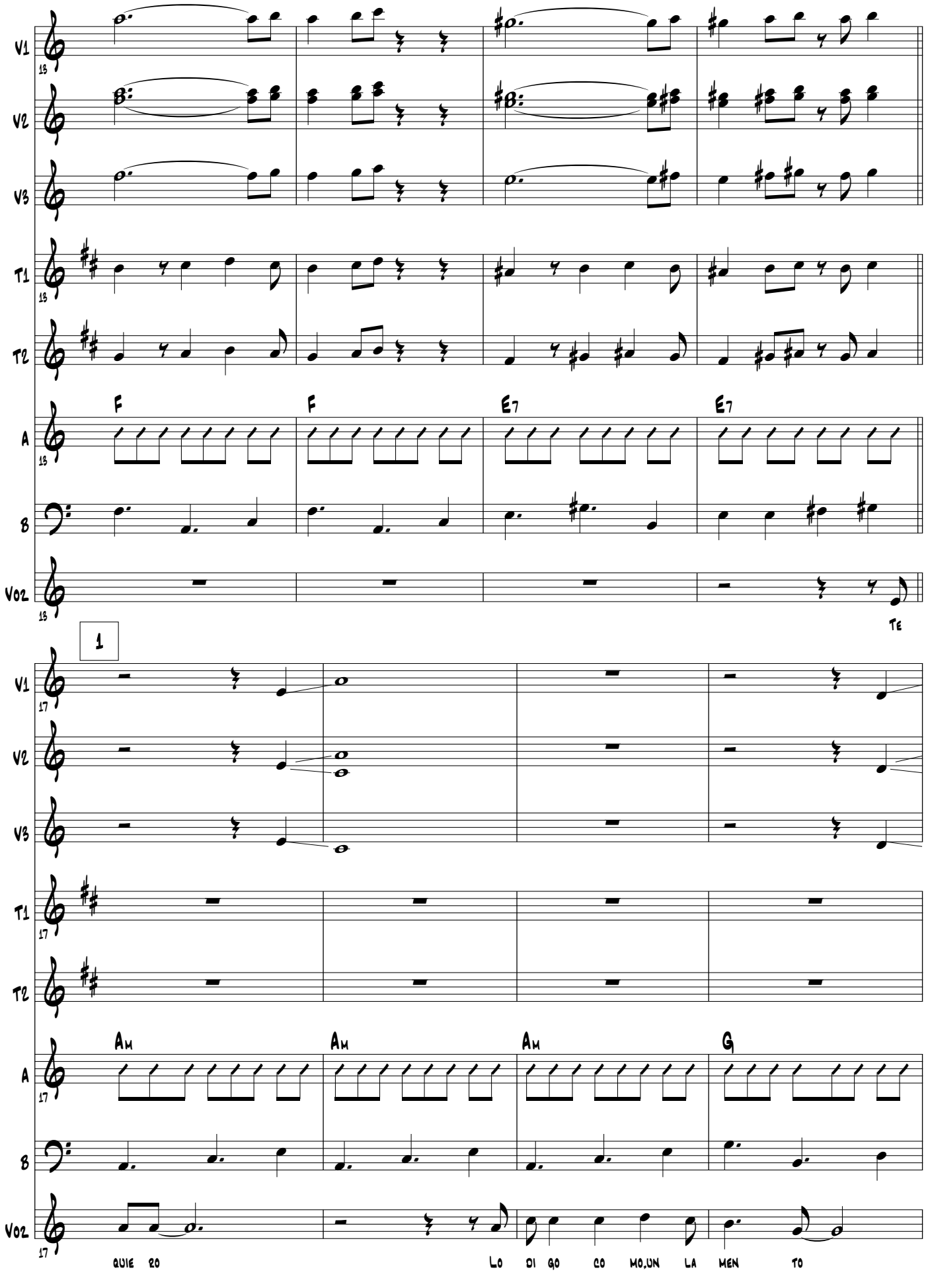
Planning for Success Additional Notes

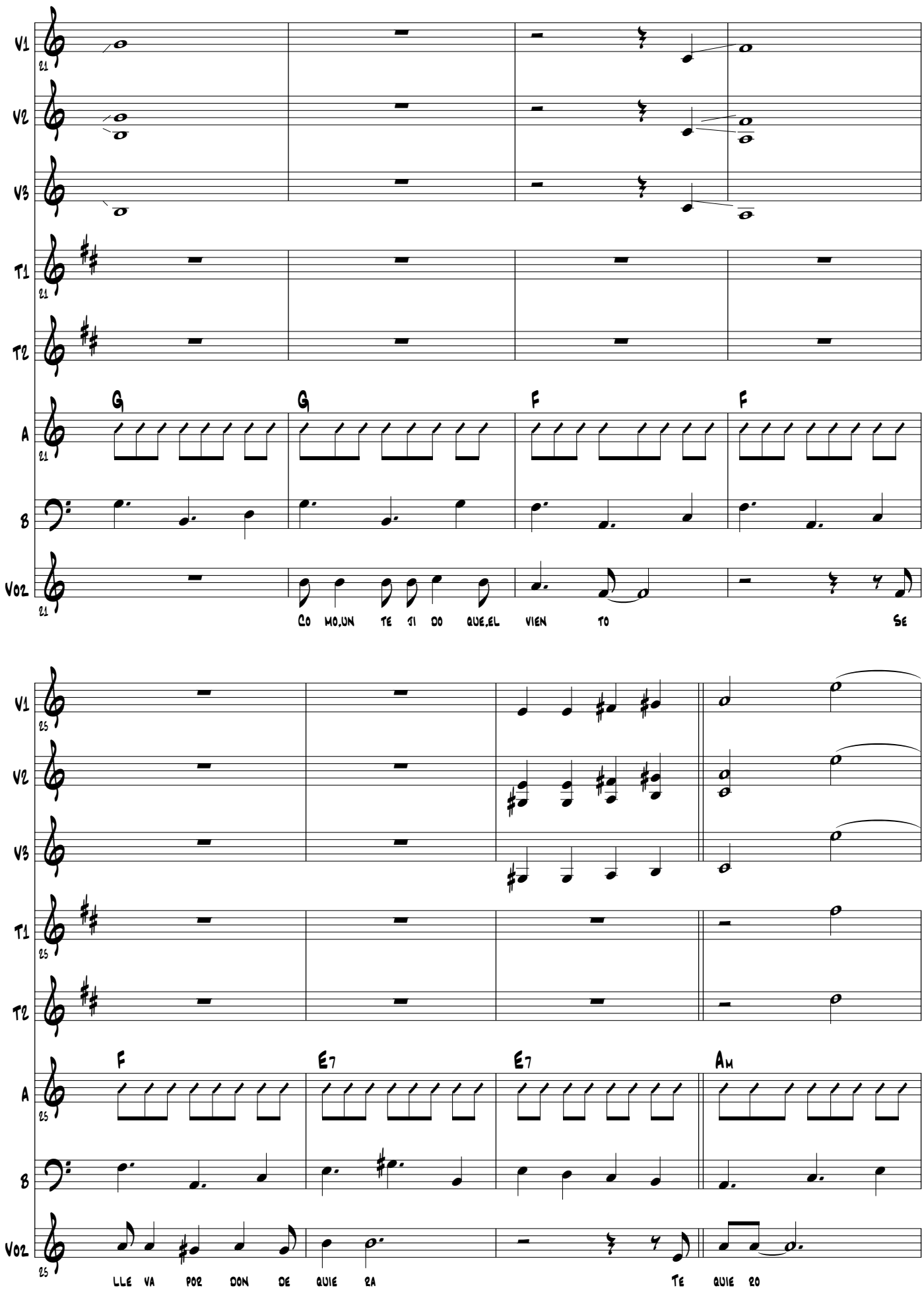
Como Quien Pierde Una Estrella

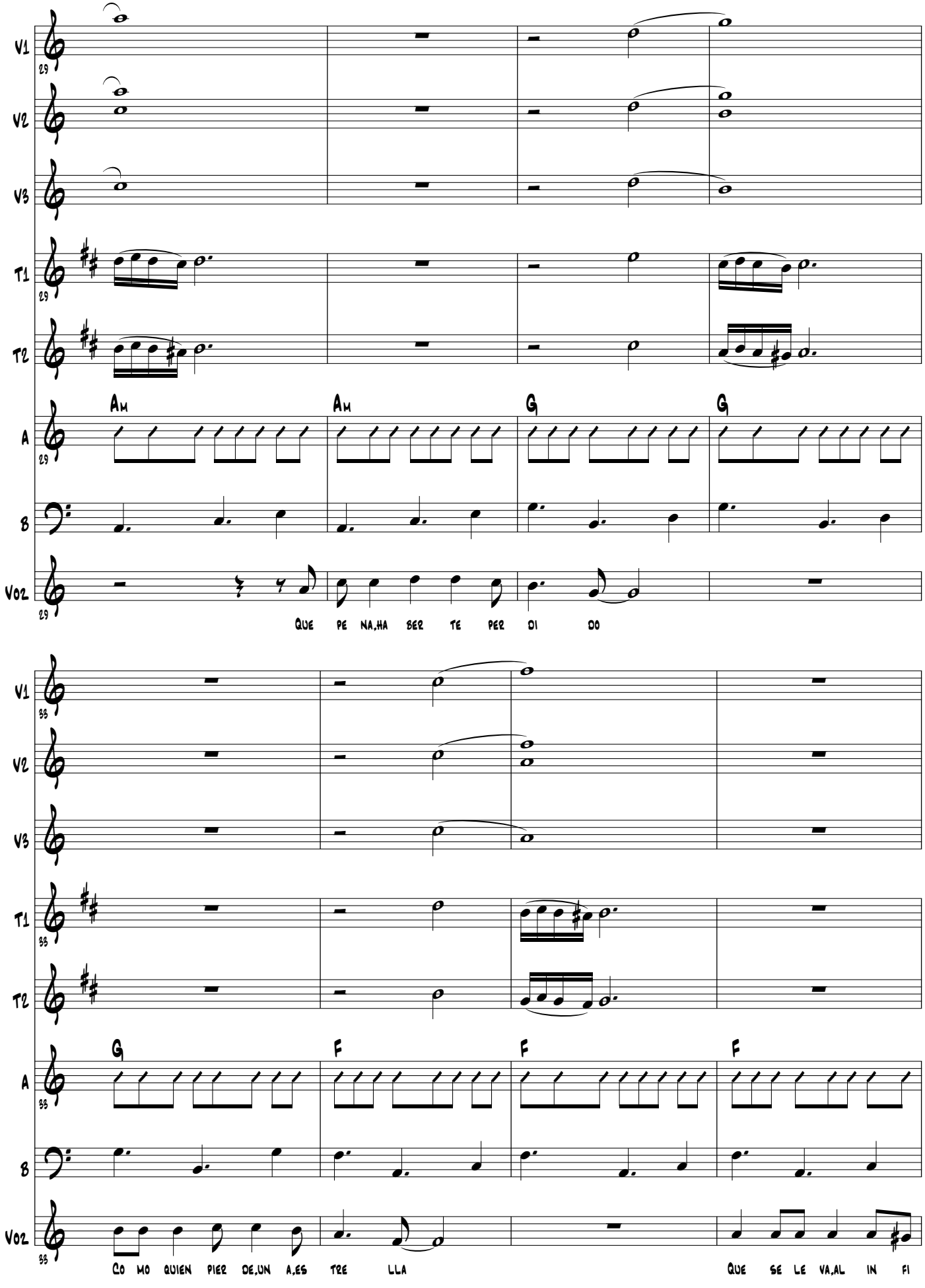
Humberto Estrada

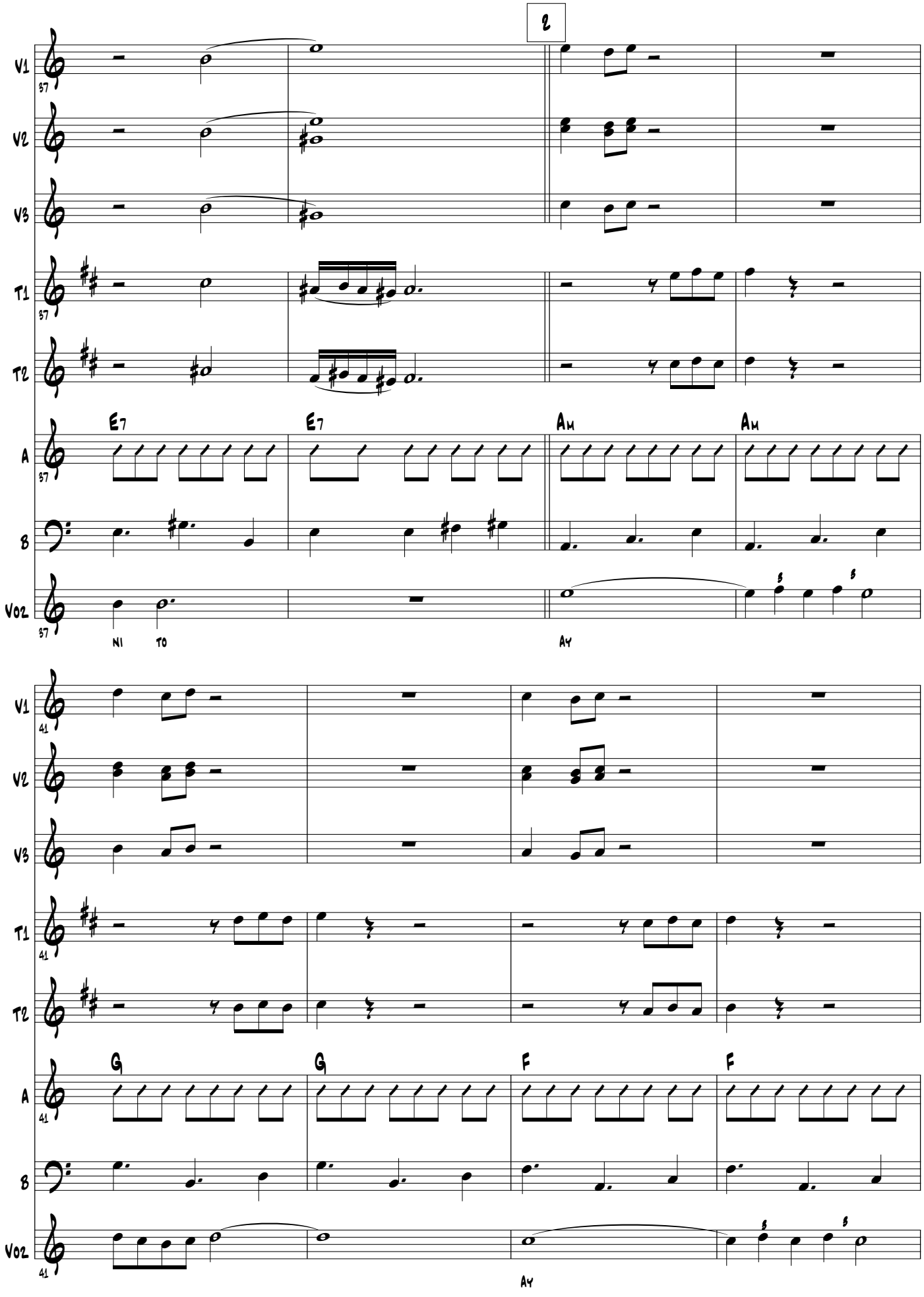


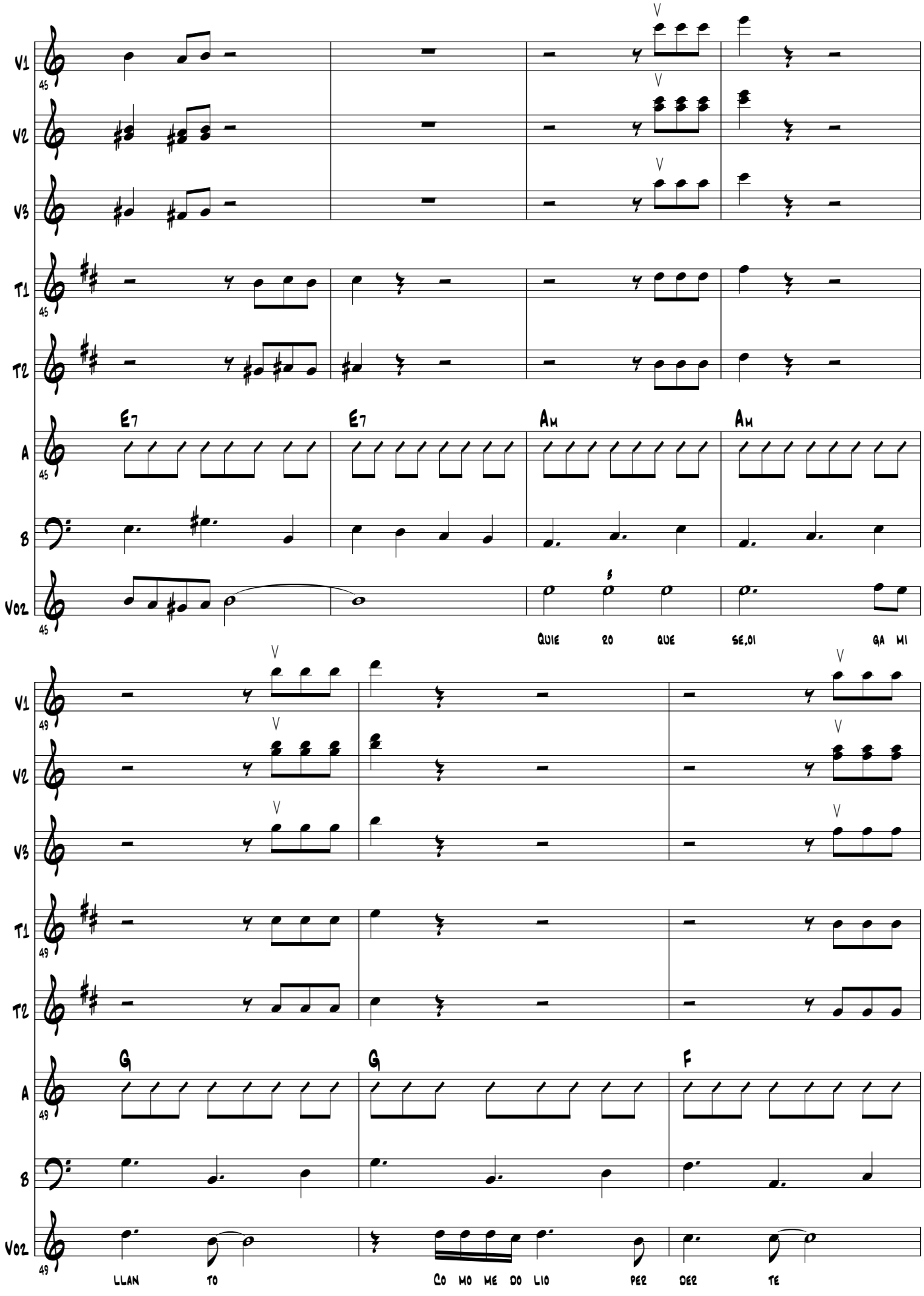

V1
V2
V3
T1
T2
A
B
Voz
F
F
E7
E7
Am
Am
G
G

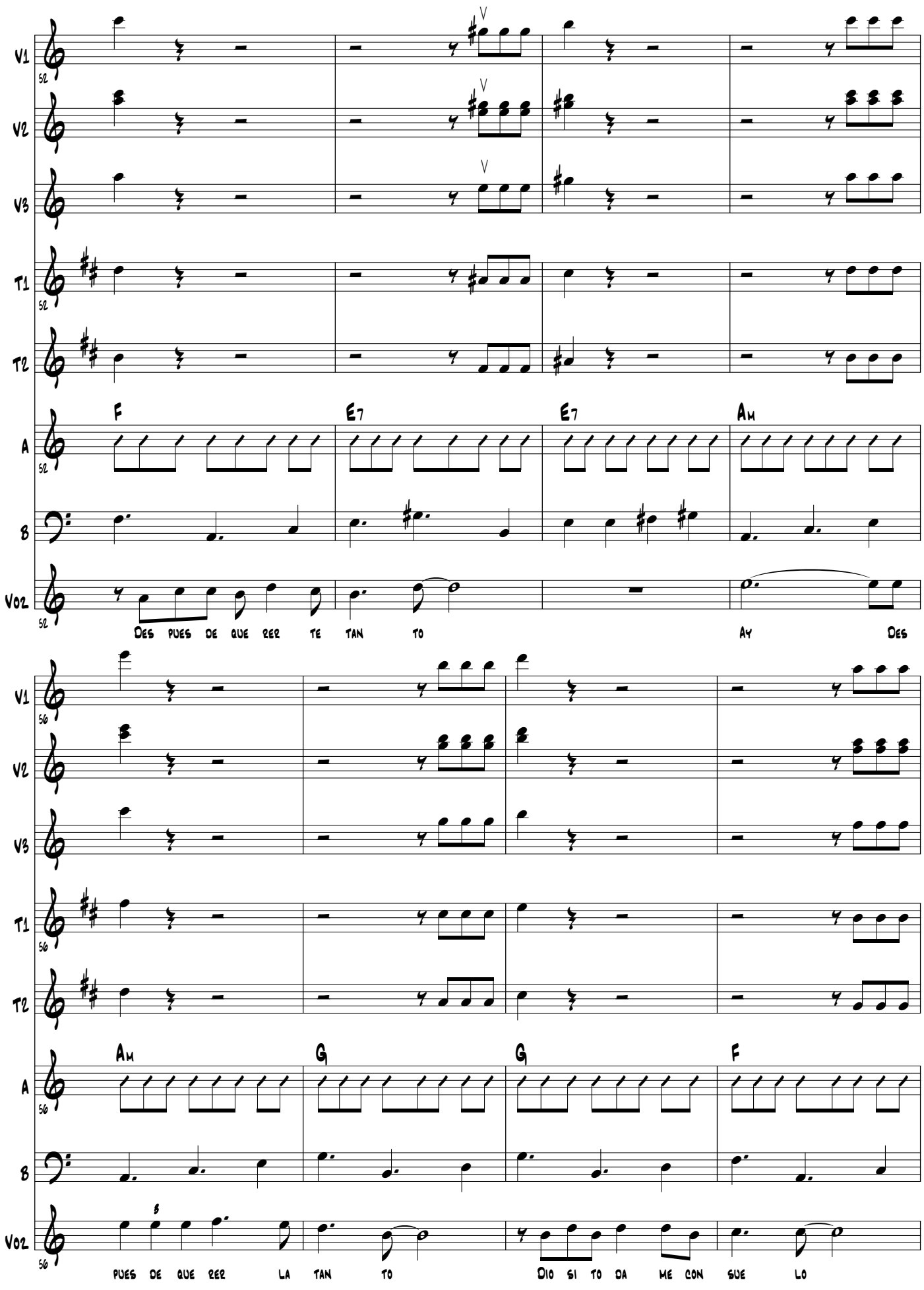

V1
V2
V3
T1
T2
A
B
Voz
13
F
F
E7
E7
Te
1
17
Am
Am
Am
G
quie ro
lo di go co mo,un la men to

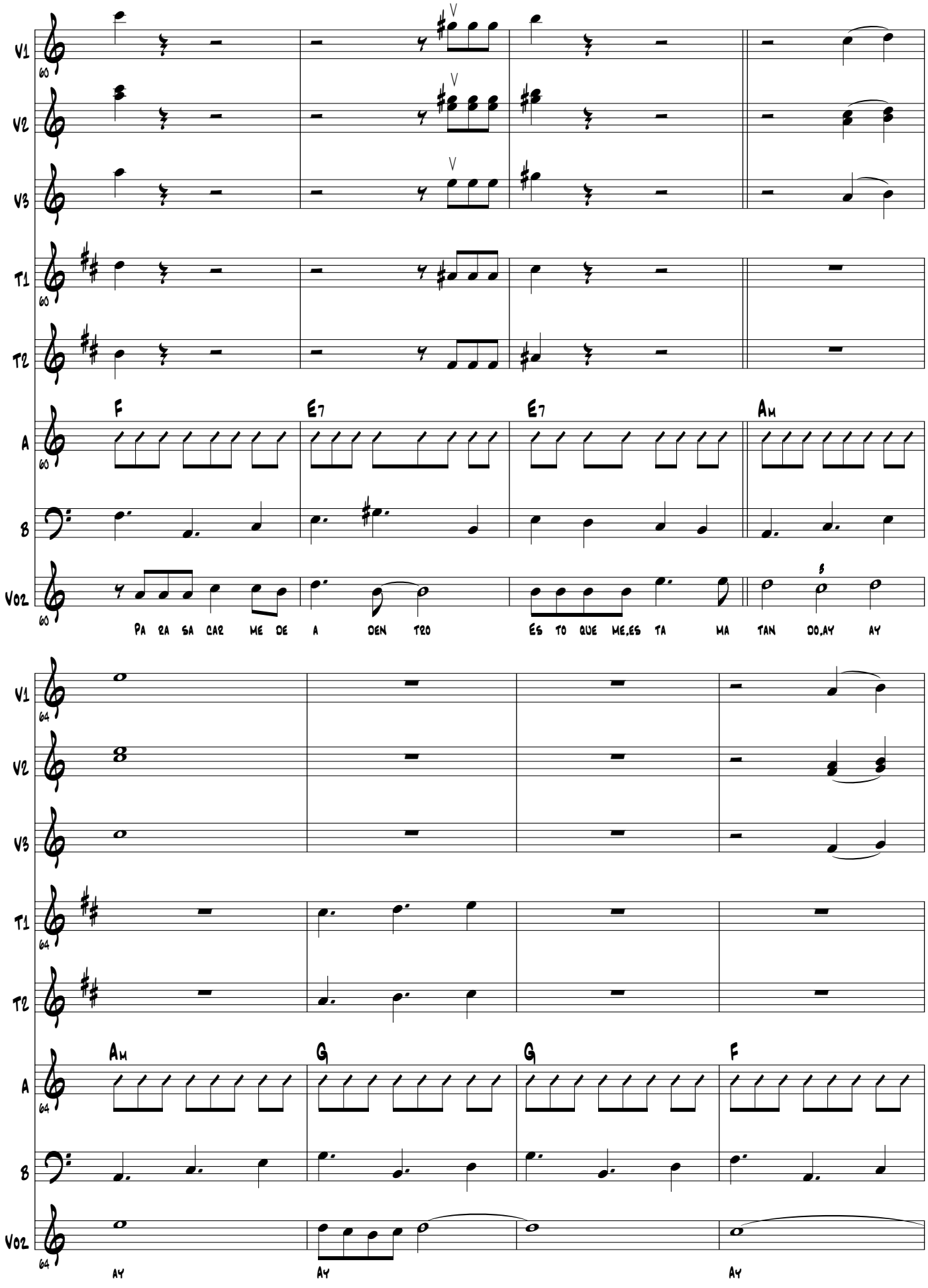

V1
V2
V3
T1
T2
A
B
Voz
21
G
G
F
F
Co mo,un te ti do que,el vien to Se
25
F
E7
E7
Am
lle va por don de quie ra te quie ro

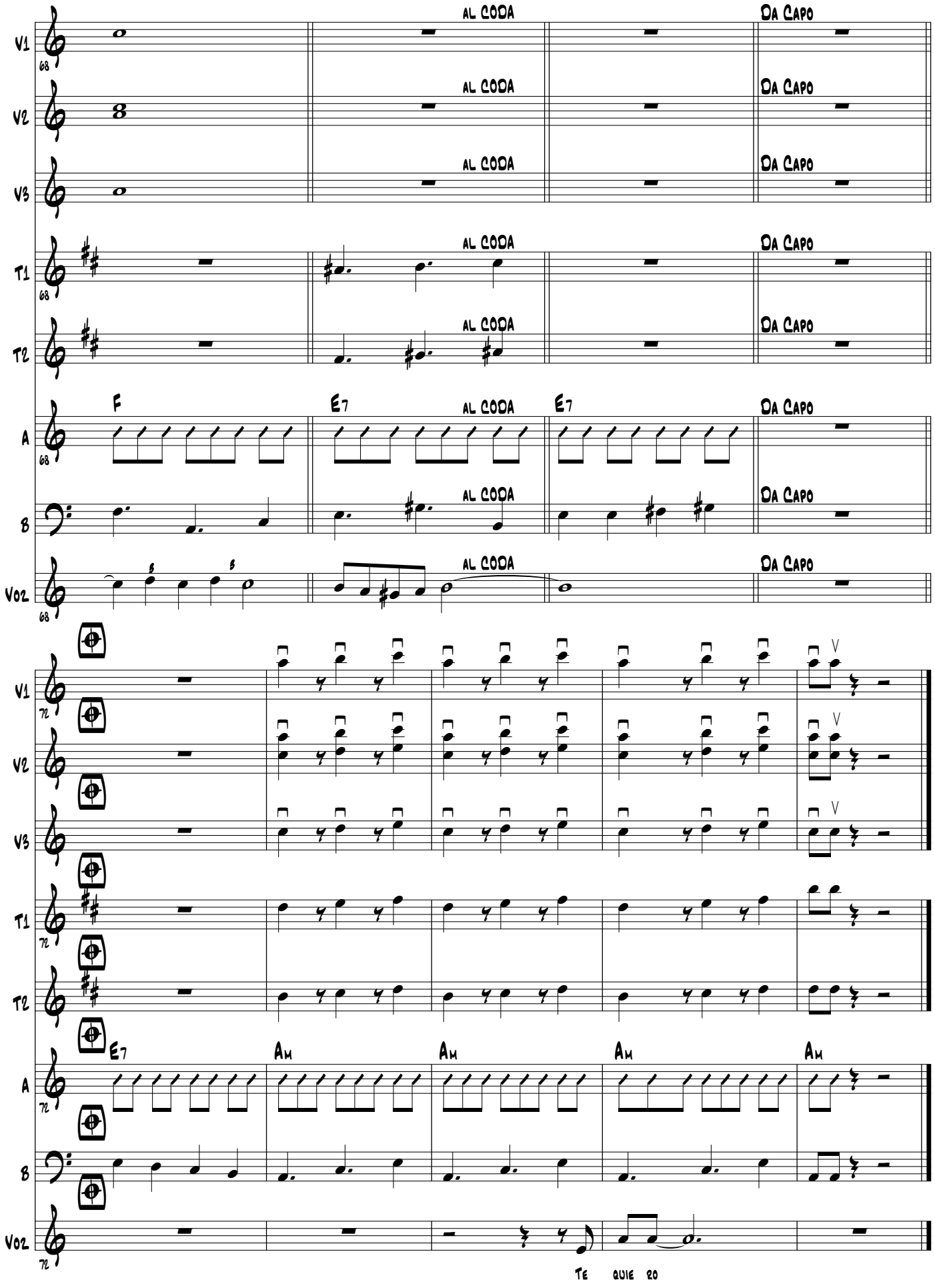

V1
V2
V3
T1
T2
A
B
Voz
29
Am
Am
G
G
Que pe na,ha ber te per di do
33
G
F
F
F
Co mo quien pier de,un a,es tre lla
Que se le va,al in fi


2
V1
V2
V3
T1
T2
A
B
Voz
37
E7
E7
Am
Am
Ni
To
Ay
41
G
G
F
F
Ay


V1
V2
V3
T1
T2
A
B
Voz
45
E7
E7
Am
Am
QUIE RO QUE SE,OI GA MI
49
G
G
F
LLAN TO
CO MO ME DO LIO PER DER TE


V1
V2
V3
T1
T2
A
B
Voz
52
F
E7
E7
Am
Des pues de que rer te tan to
ay
Des
56
Am
G
G
F
pues de que rer la tan to
Dio si to da me con sue lo


V1
V2
V3
T1
T2
A
B
Voz
60
64
F
E7
E7
Am
Am
G
G
F
Para sacar me de a dentro
Esto que me,esta matando,ay ay
ay
Ay
Ay


V1
V2
V3
T1
T2
A
B
Voz
68
72
AL CODA
DA CAPO
F
E7
Am
V
Te quie ro

Leave Blank

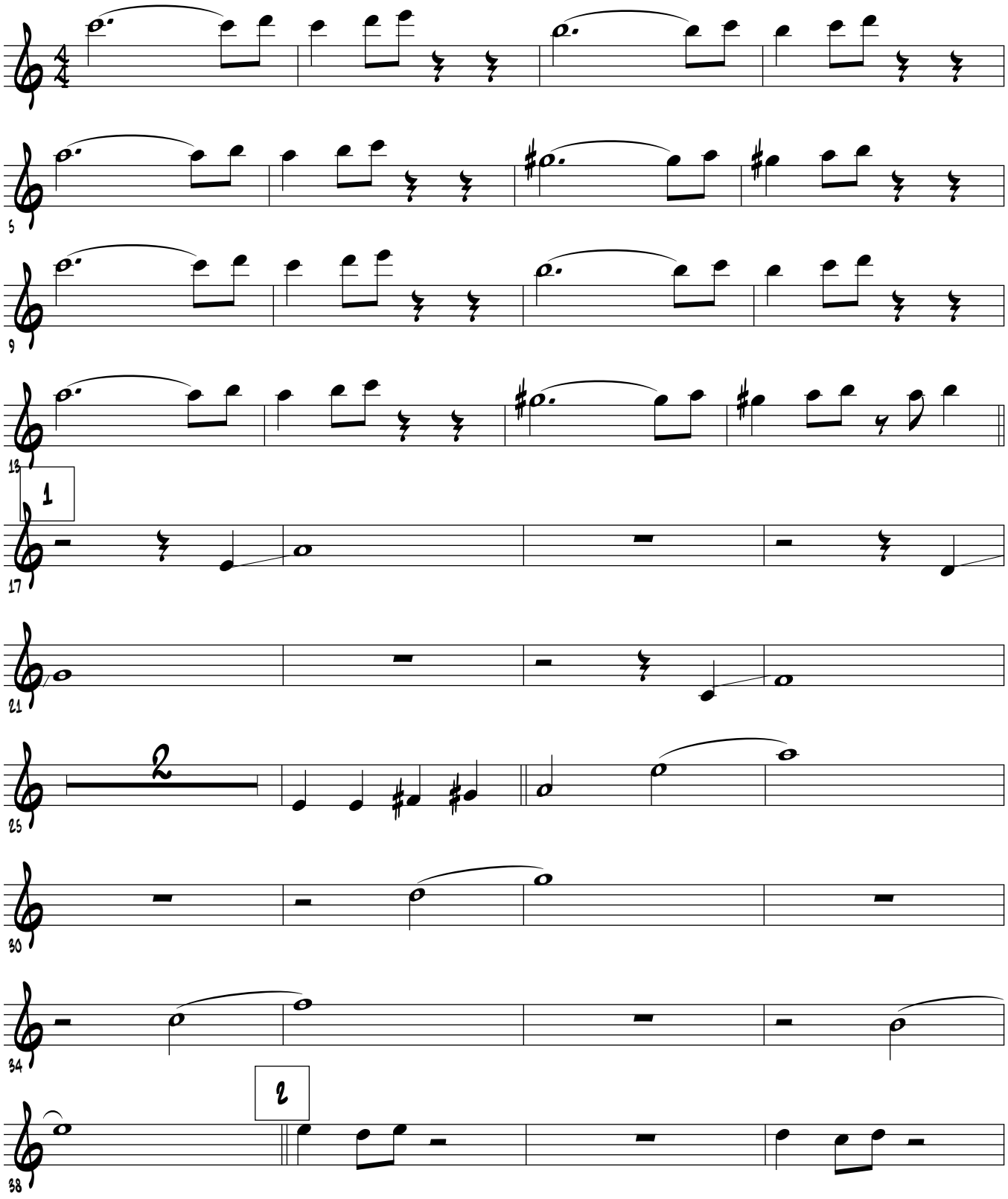
To facilitate page turns

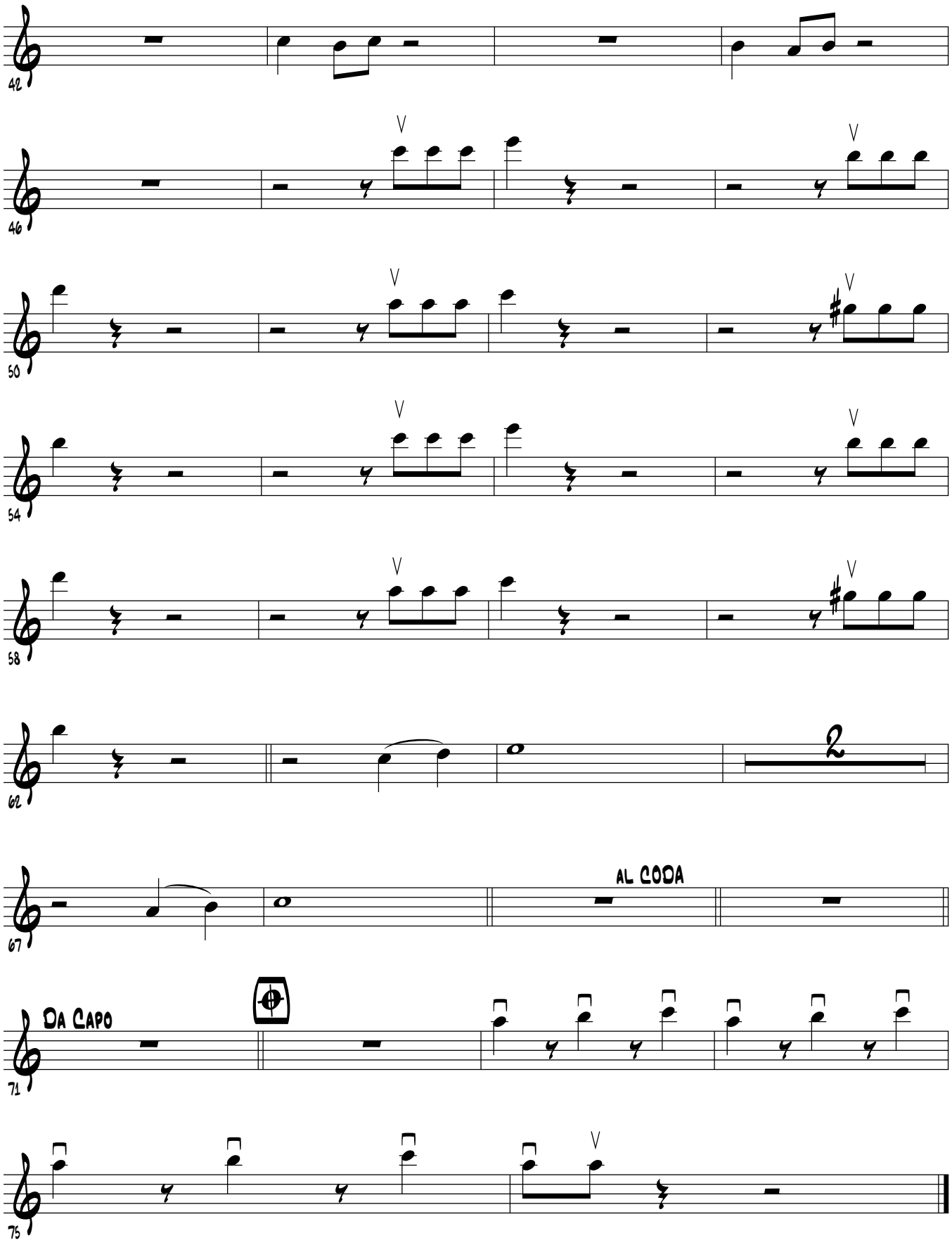
Como Quien Pierde Una Estrella

VLN 1

Como Quien Pierde Una Estrella

Humberto Estrada

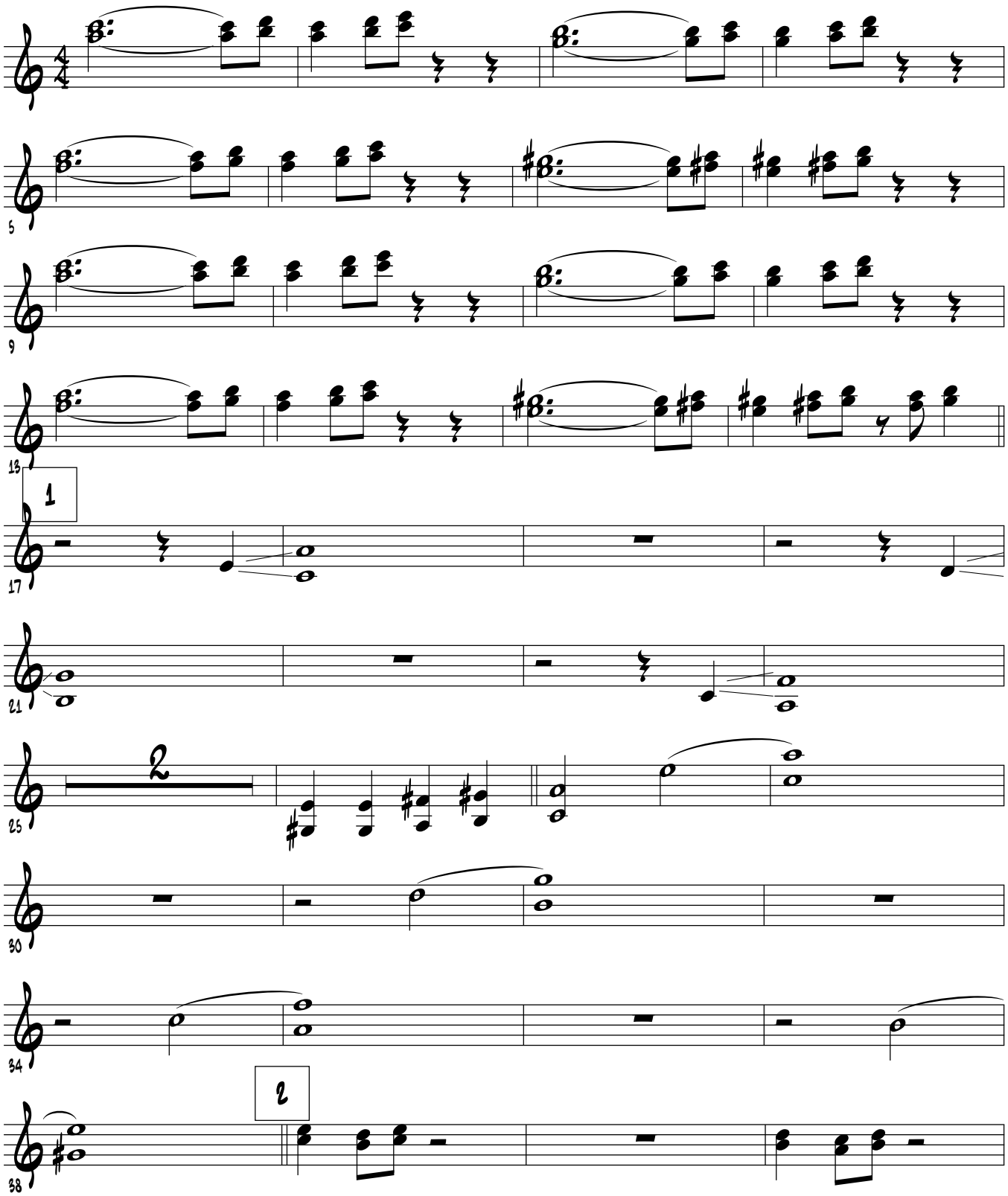


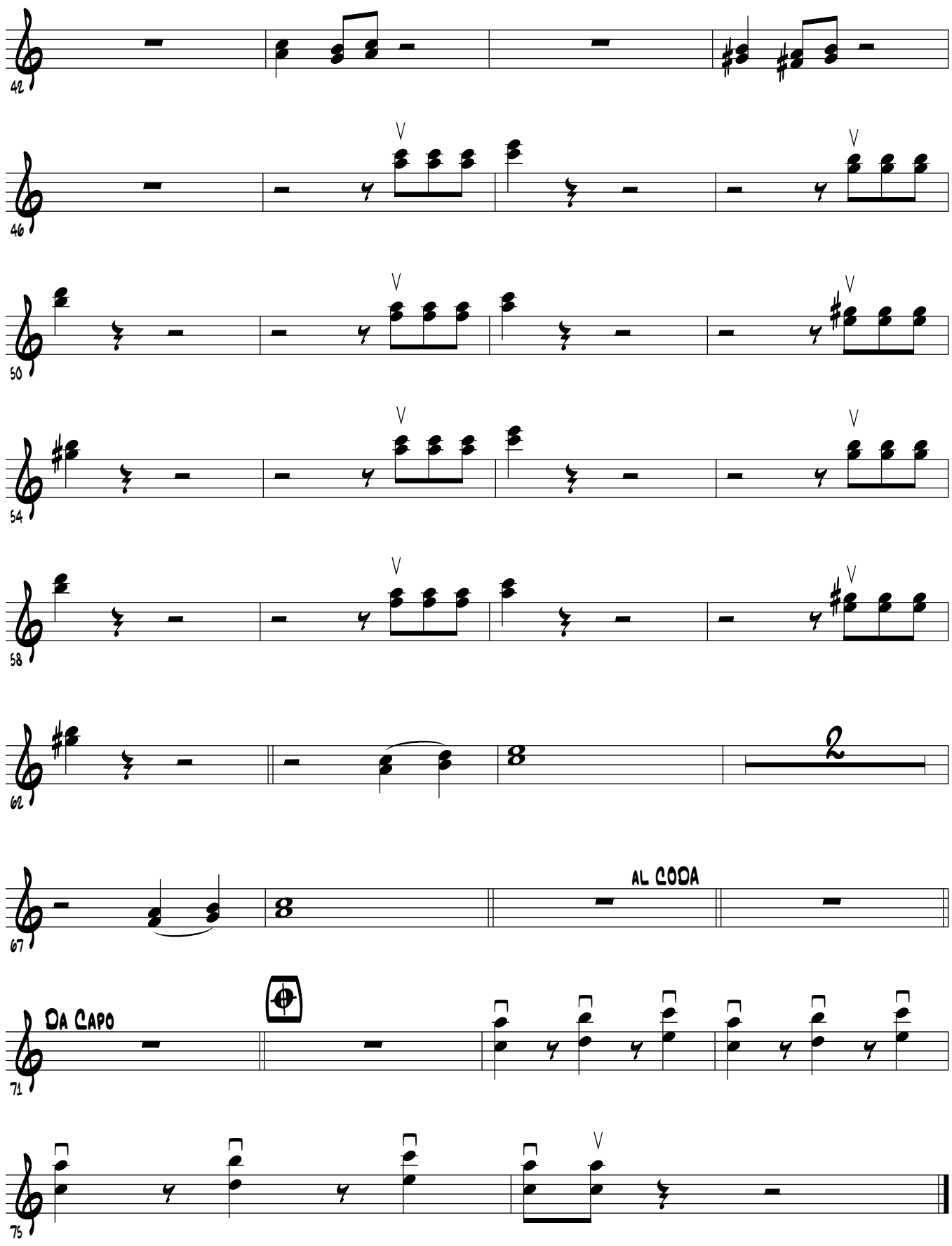

42
46
50
54
58
62
2
67
AL CODA
Da Capo
71
75

Vln 2

Como Quien Pierde Una Estrella

Humberto Estrada

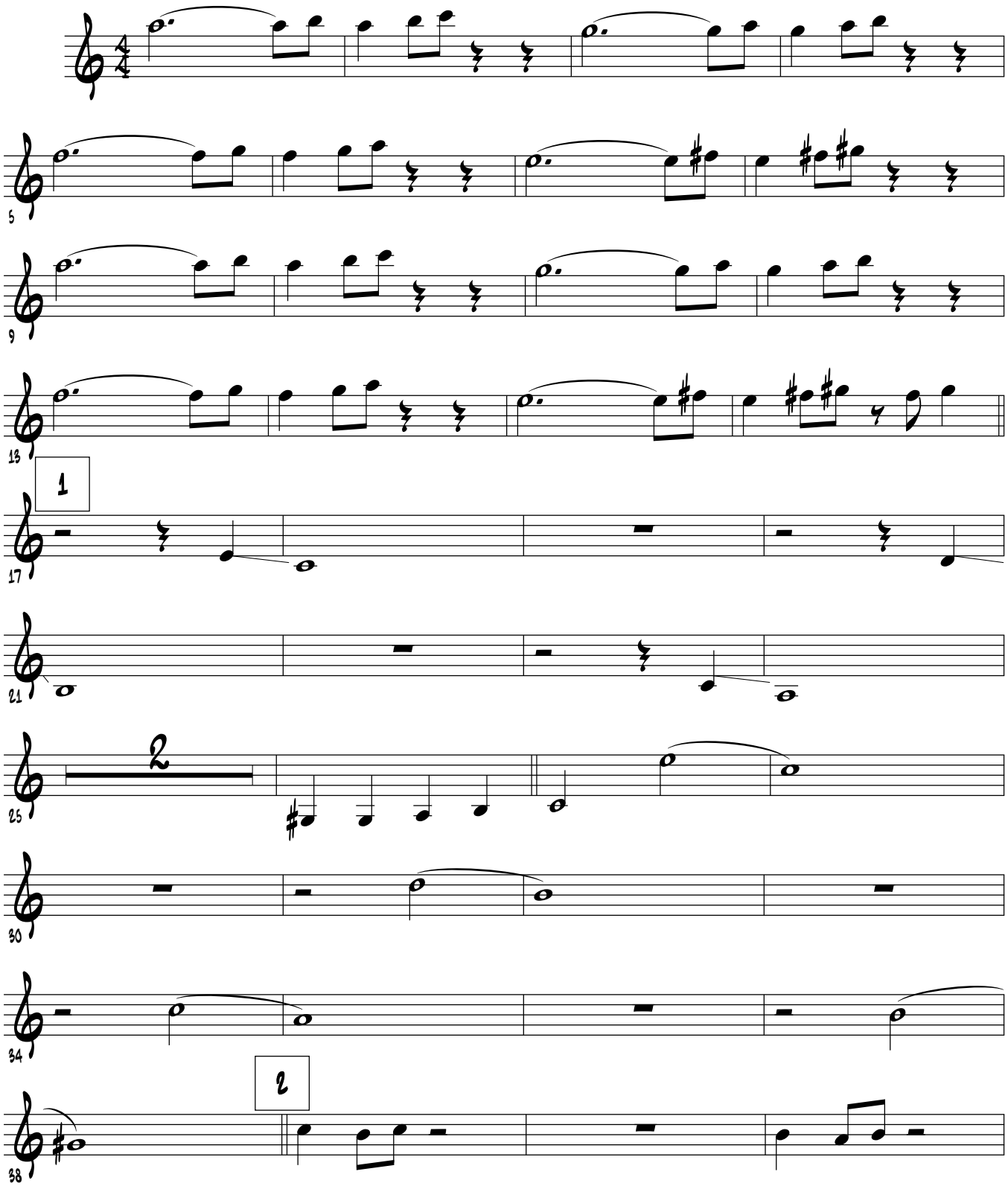


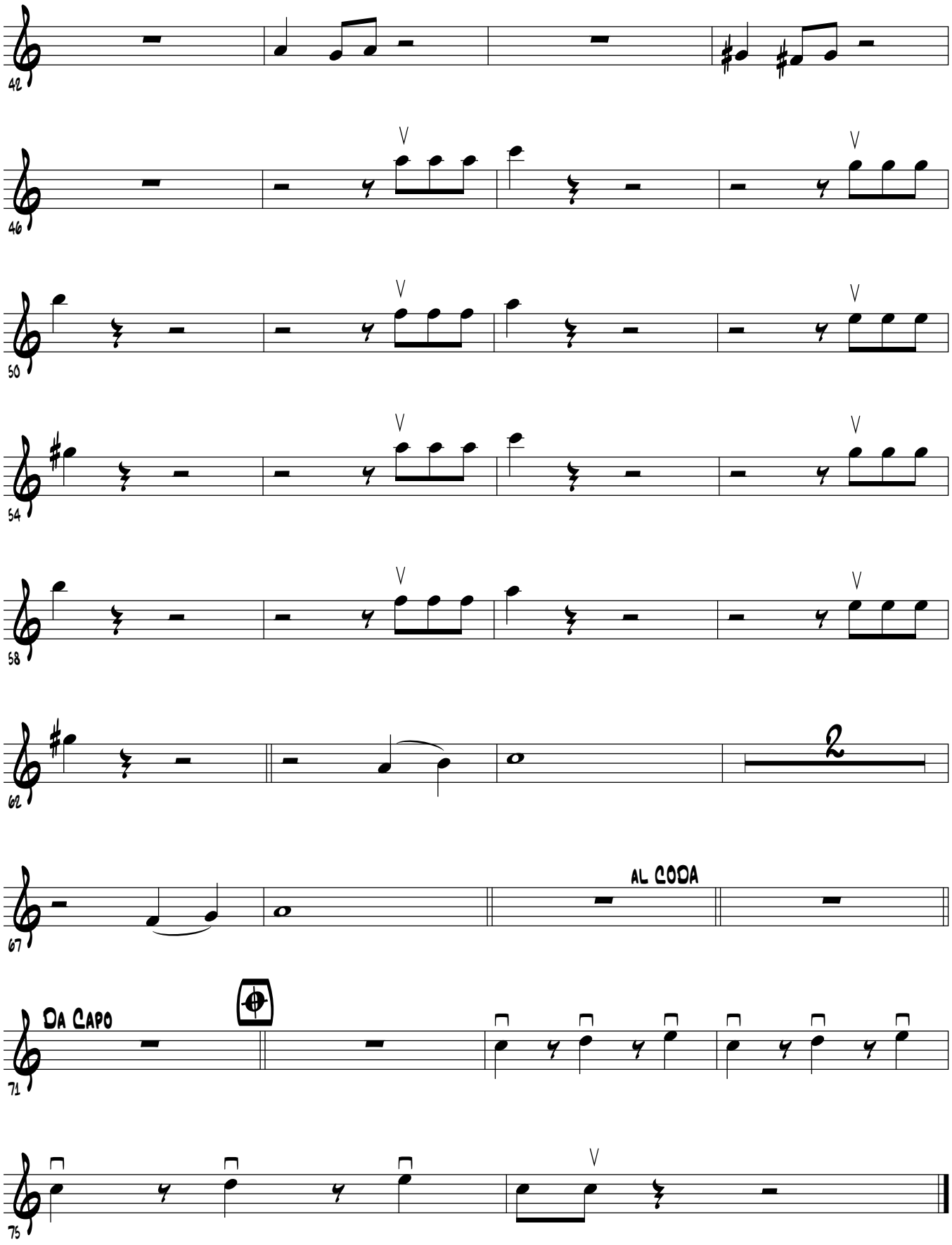

42
46
50
54
58
62
2
67
AL CODA
Da Capo
71
75

VLN 3

Como Quien Pierde Una Estrella

Humberto Estrada

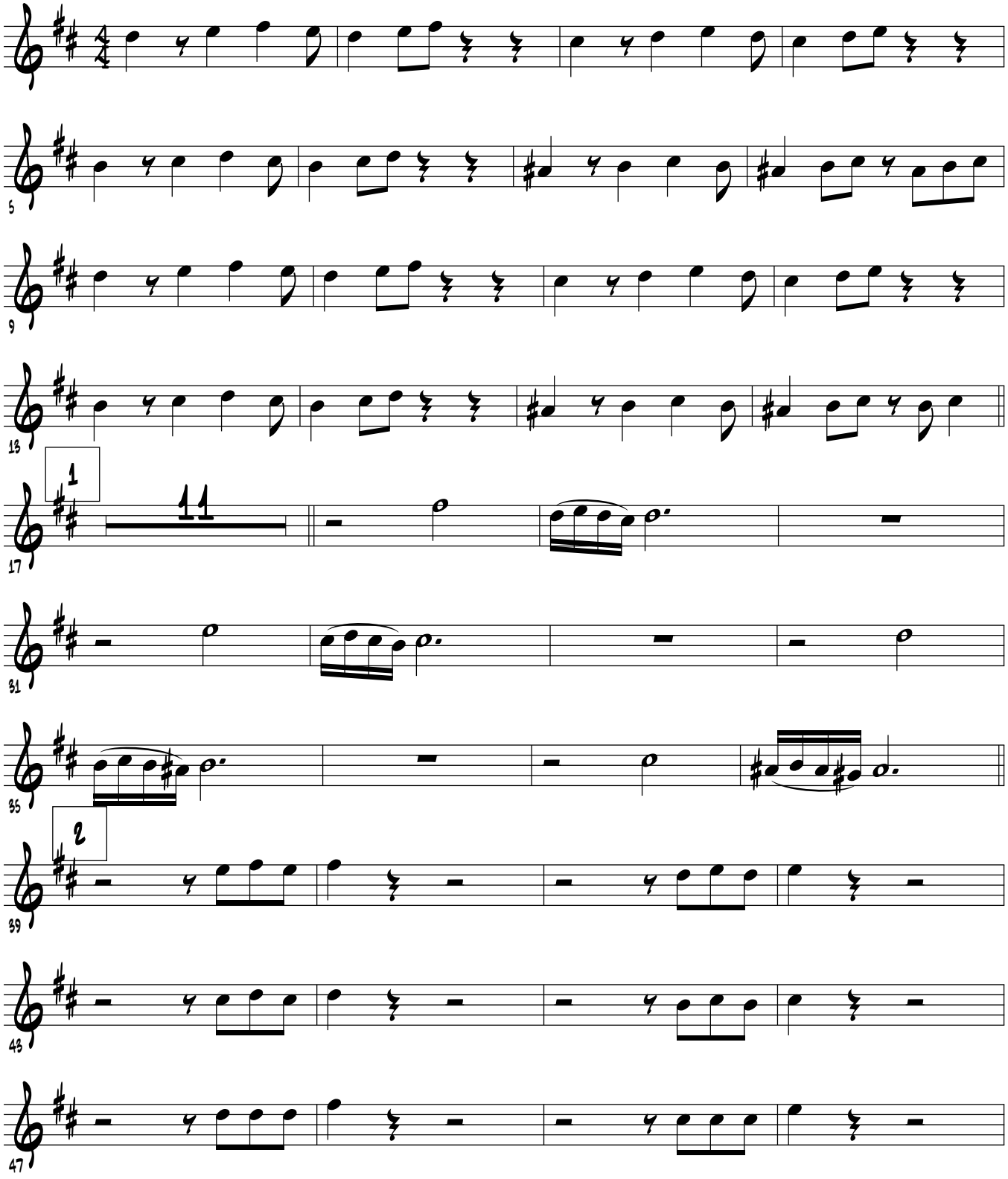


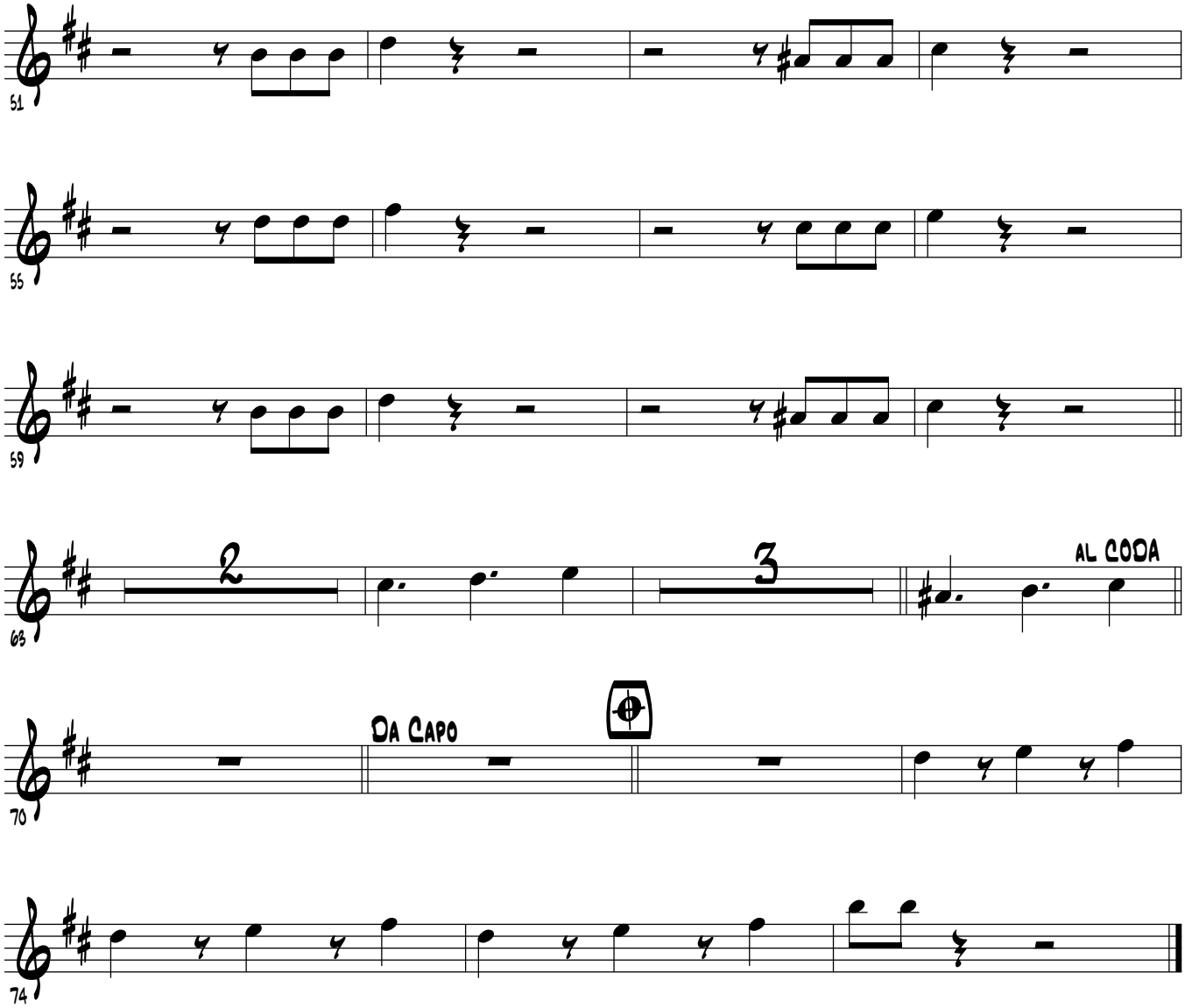

42
46
50
54
58
62
2
67
AL CODA
DA CAPO
71
75

Tpt 1

Como Quien Pierde Una Estrella

Humberto Estrada

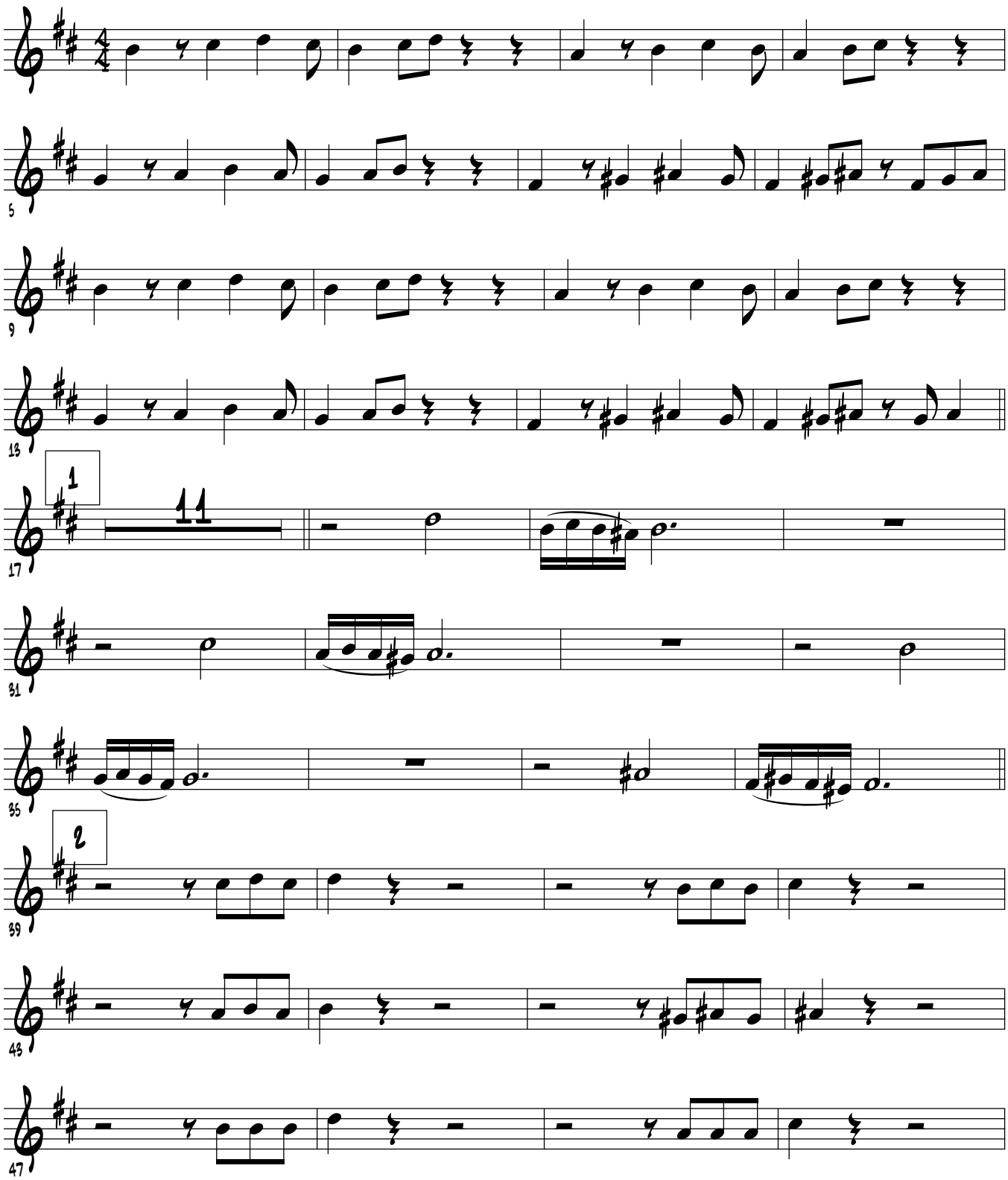


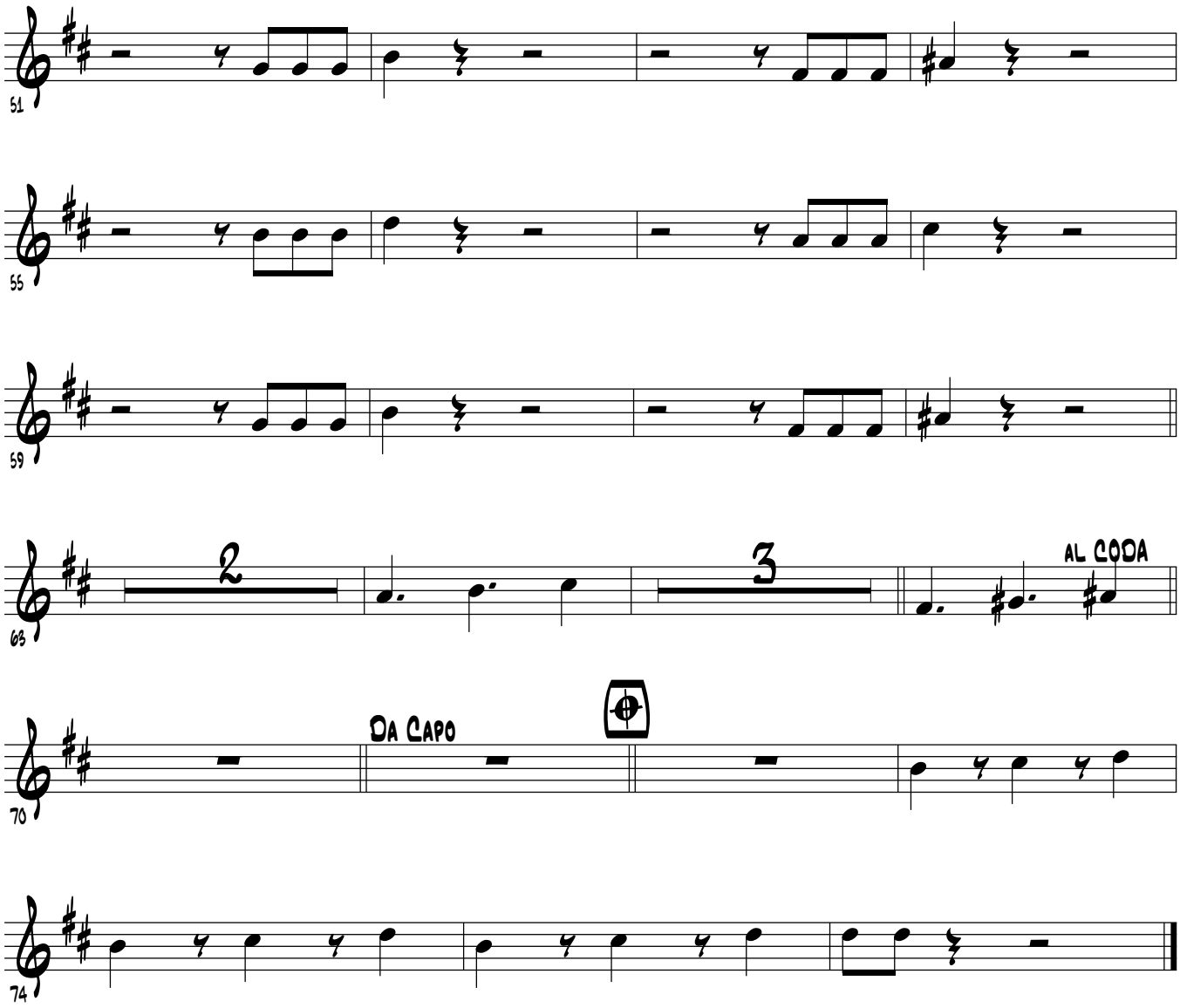

51
55
59
63
2
3
AL CODA
70
DA CAPO
74

Tpt 2

Como Quien Pierde Una Estrella

Humberto Estrada

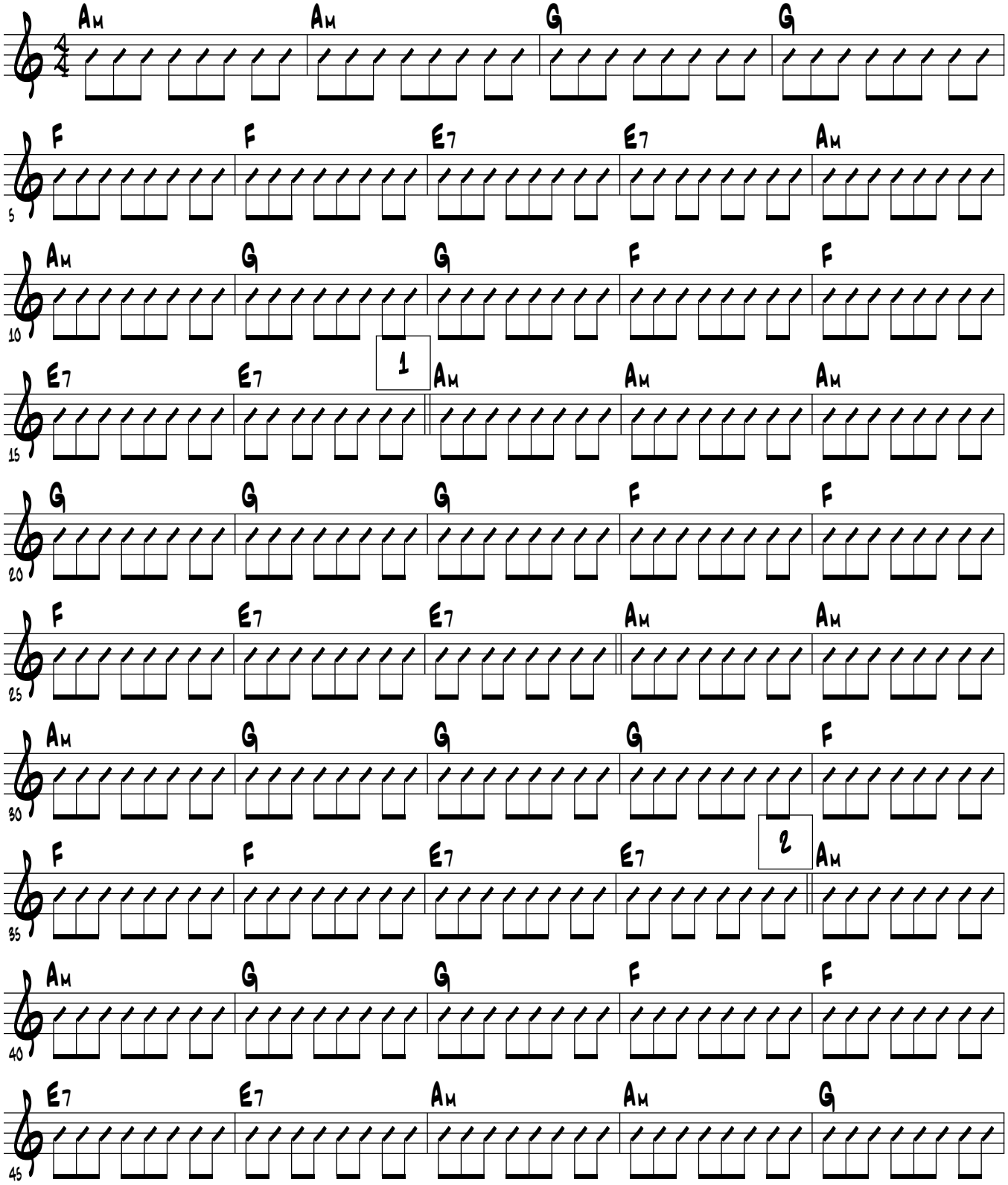


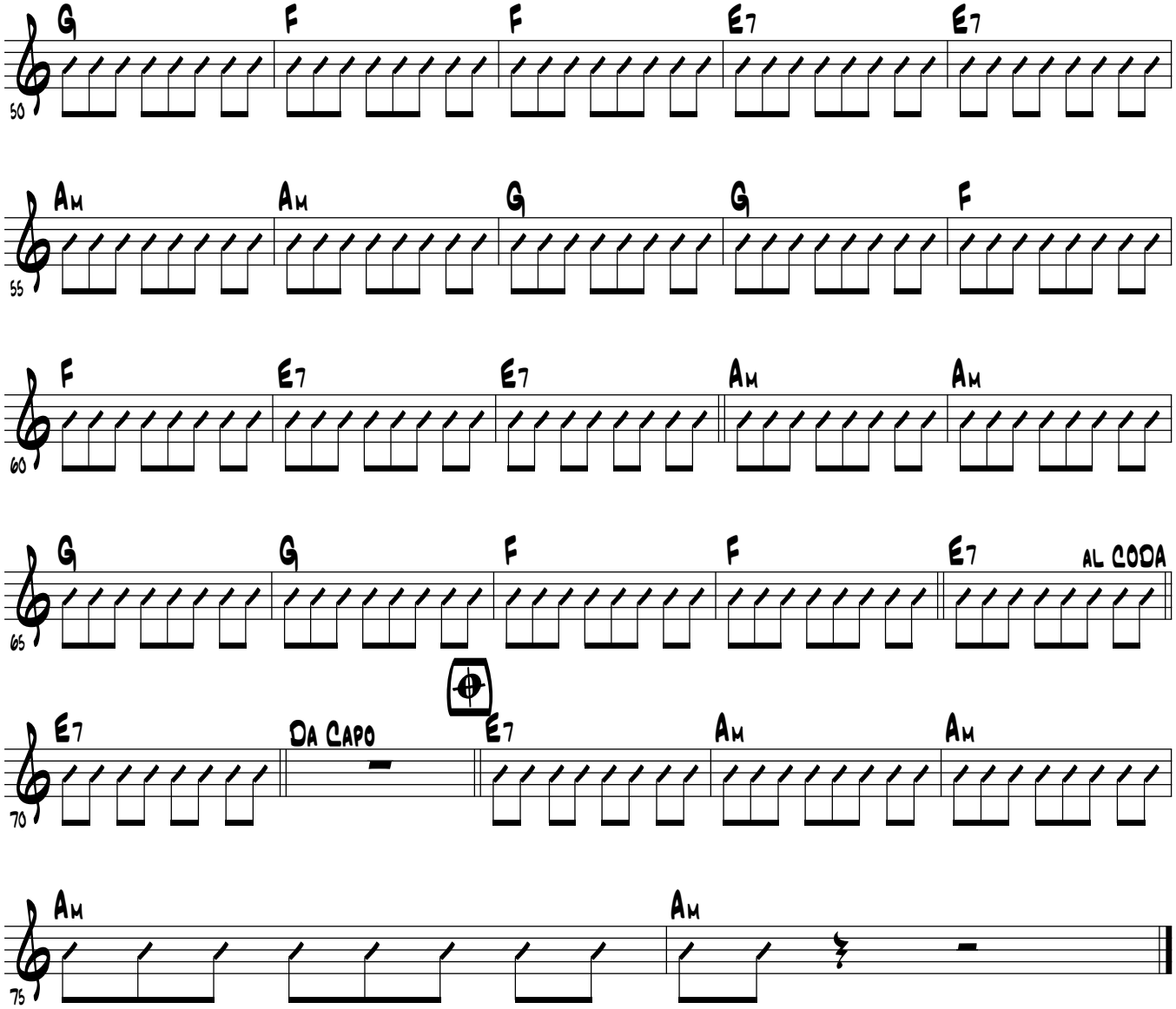

51
55
59
63
2
3
AL CODA
70
DA CAPO
74

Armonia

Como Quien Pierde Una Estrella

Humberto Estrada

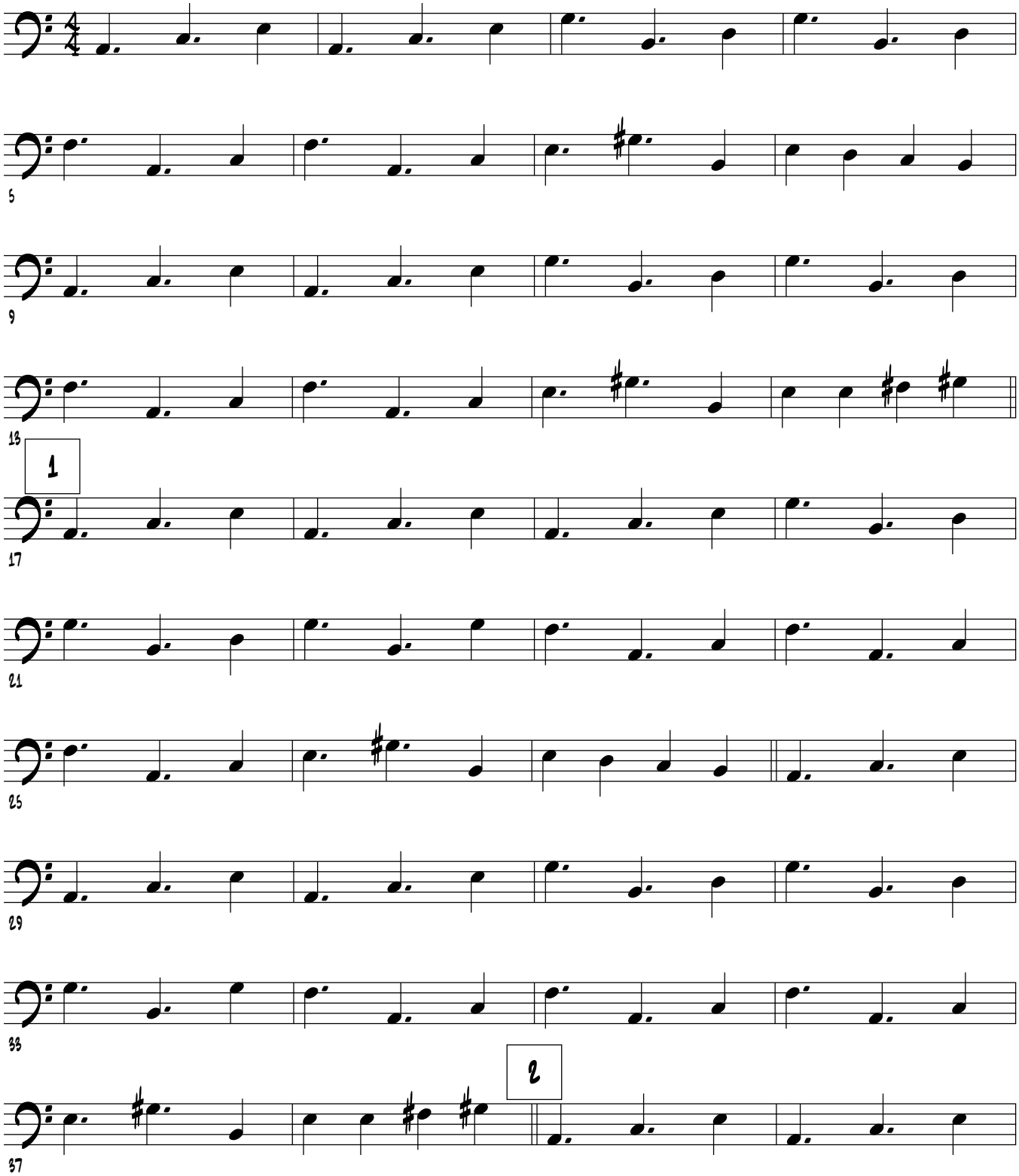


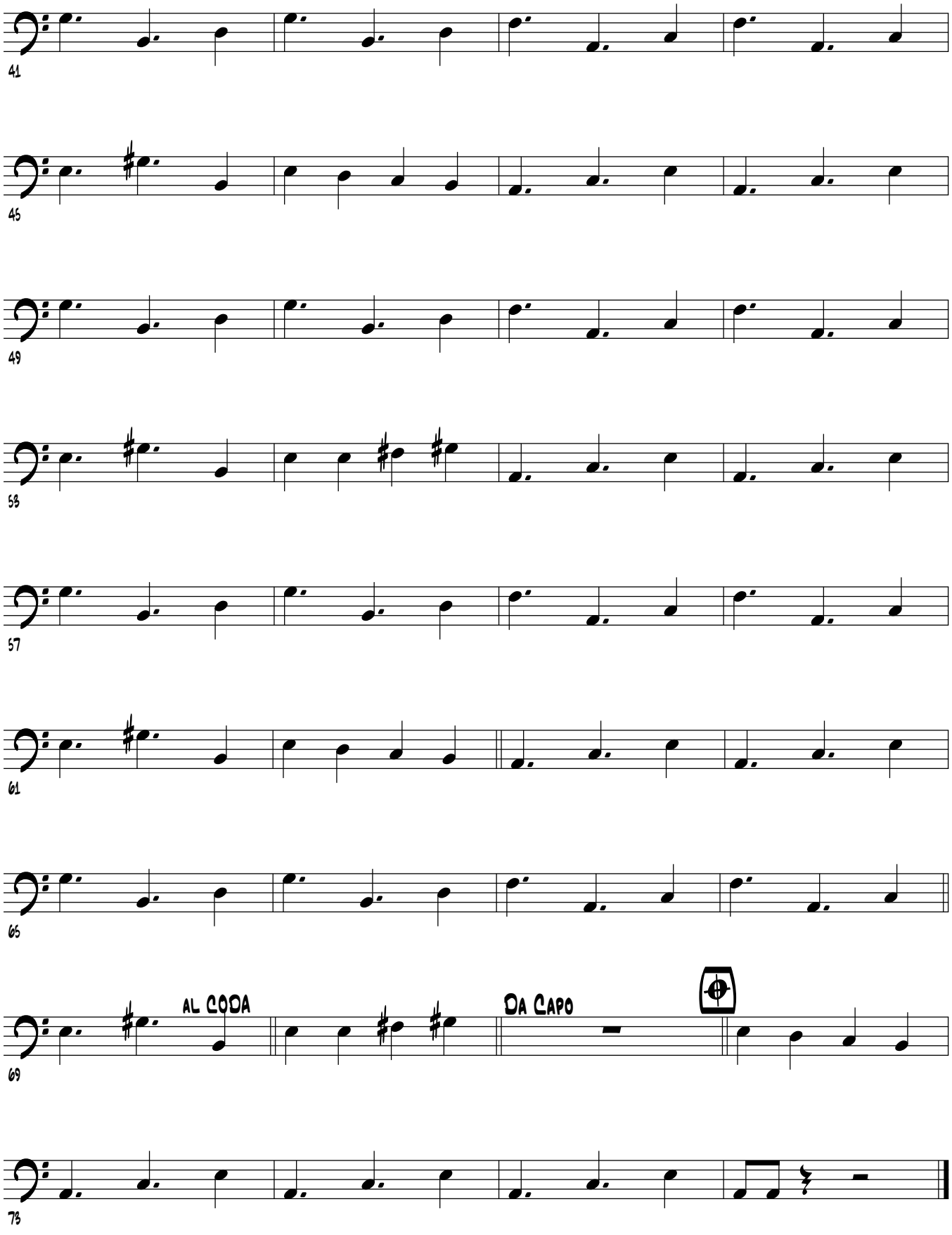

G
F
F
E7
E7
50
Am
Am
G
G
F
55
F
E7
E7
Am
Am
60
G
G
F
F
E7
AL CODA
65
E7
DA CAPO
E7
Am
Am
70
Am
Am
75

Bajo

Como Quien Pierde Una Estrella

Humberto Estrada

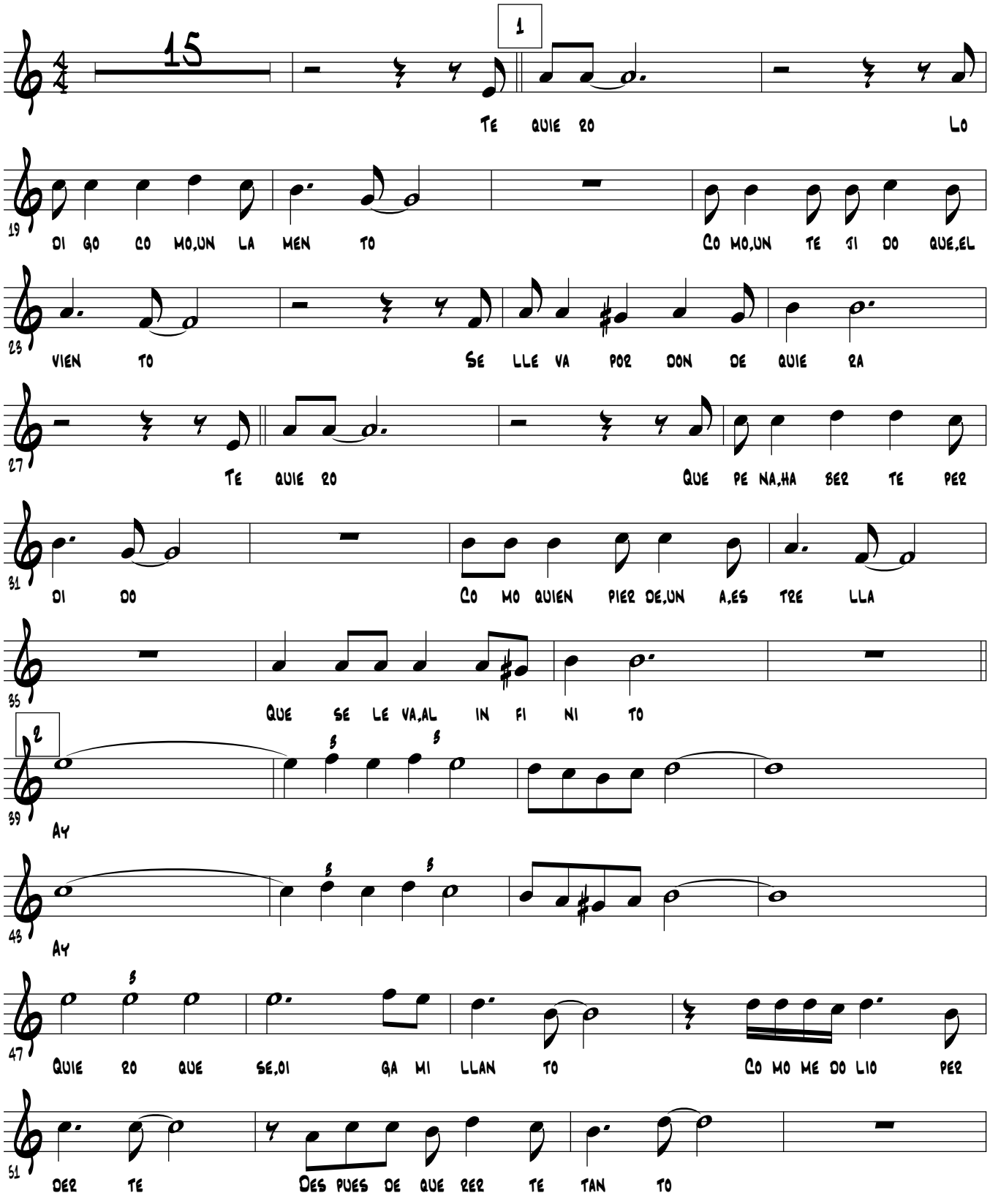


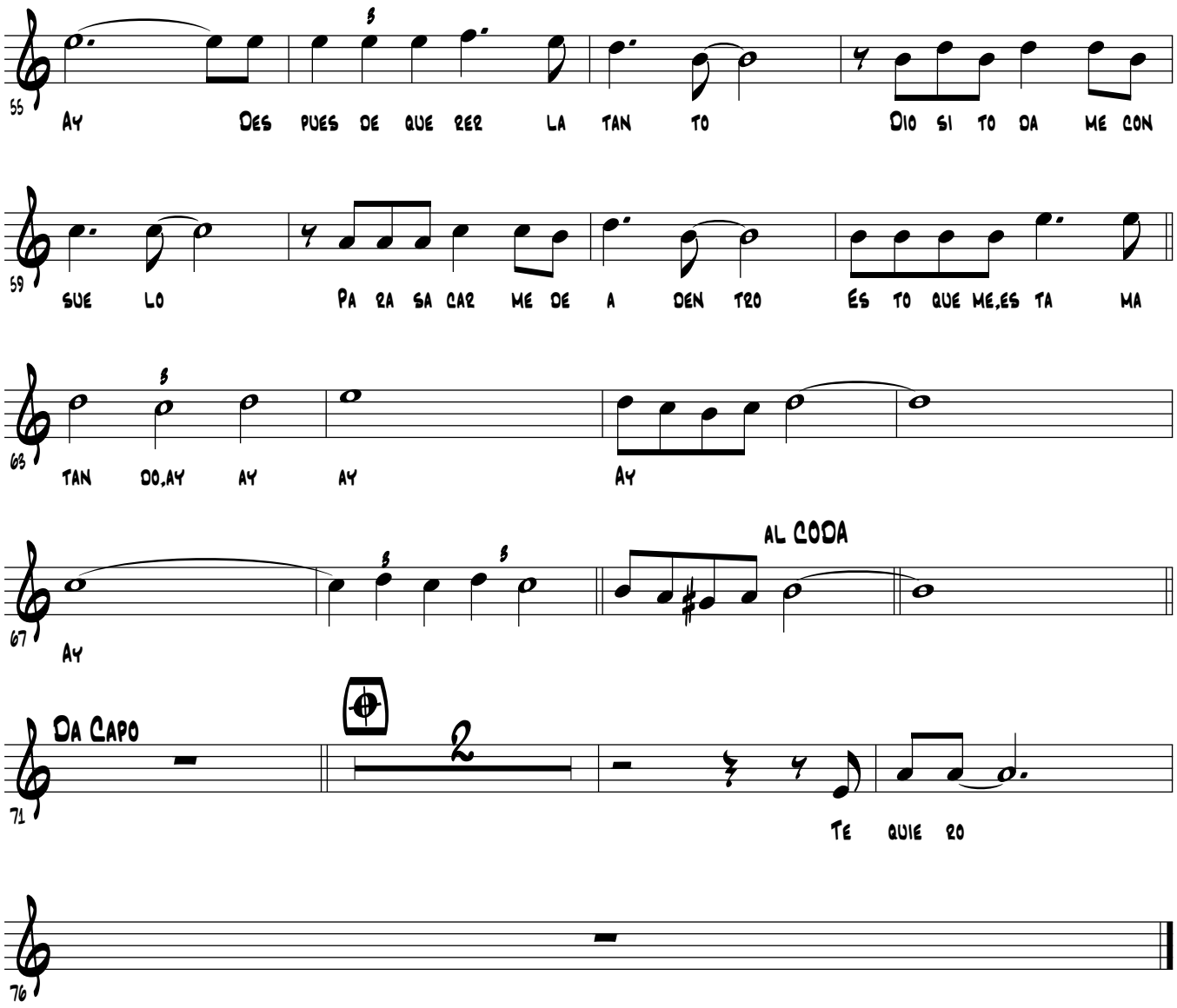

41
45
49
53
57
61
65
AL CODA
DA CAPO
69
73

Voz

Como Quien Pierde Una Estrella

Humberto Estrada

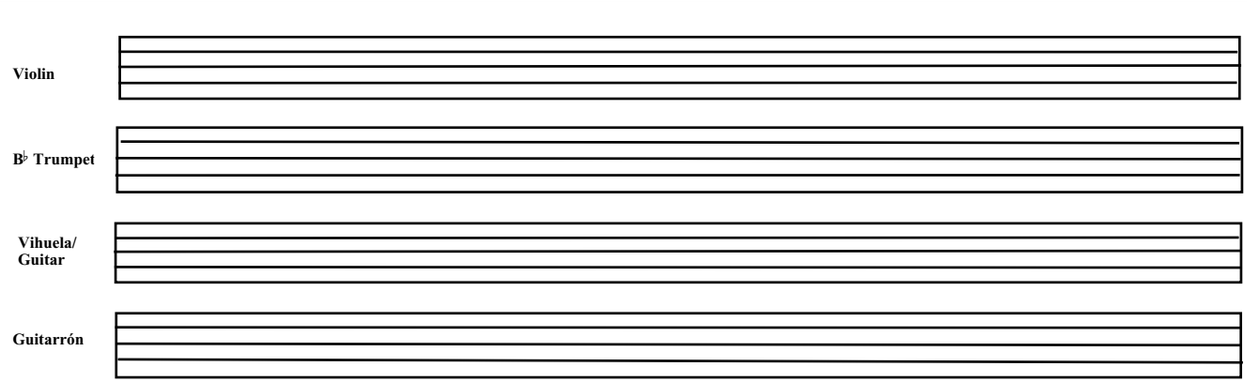



55
Ay Des pues de que ver la tan to Dio si to da me con
59
sue lo Pa ra sa car me de a den tro És to que me,es ta ma
63
tan do,ay ay ay Ay
67
Ay
AL CODA
Da Capo
71
Te quie ro
76

LEAVE BLANK

Back of Como Quien Pierde Una Estrella, Voz

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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Planning for Success Additional Notes

Leave Blank

To facilitate page turns

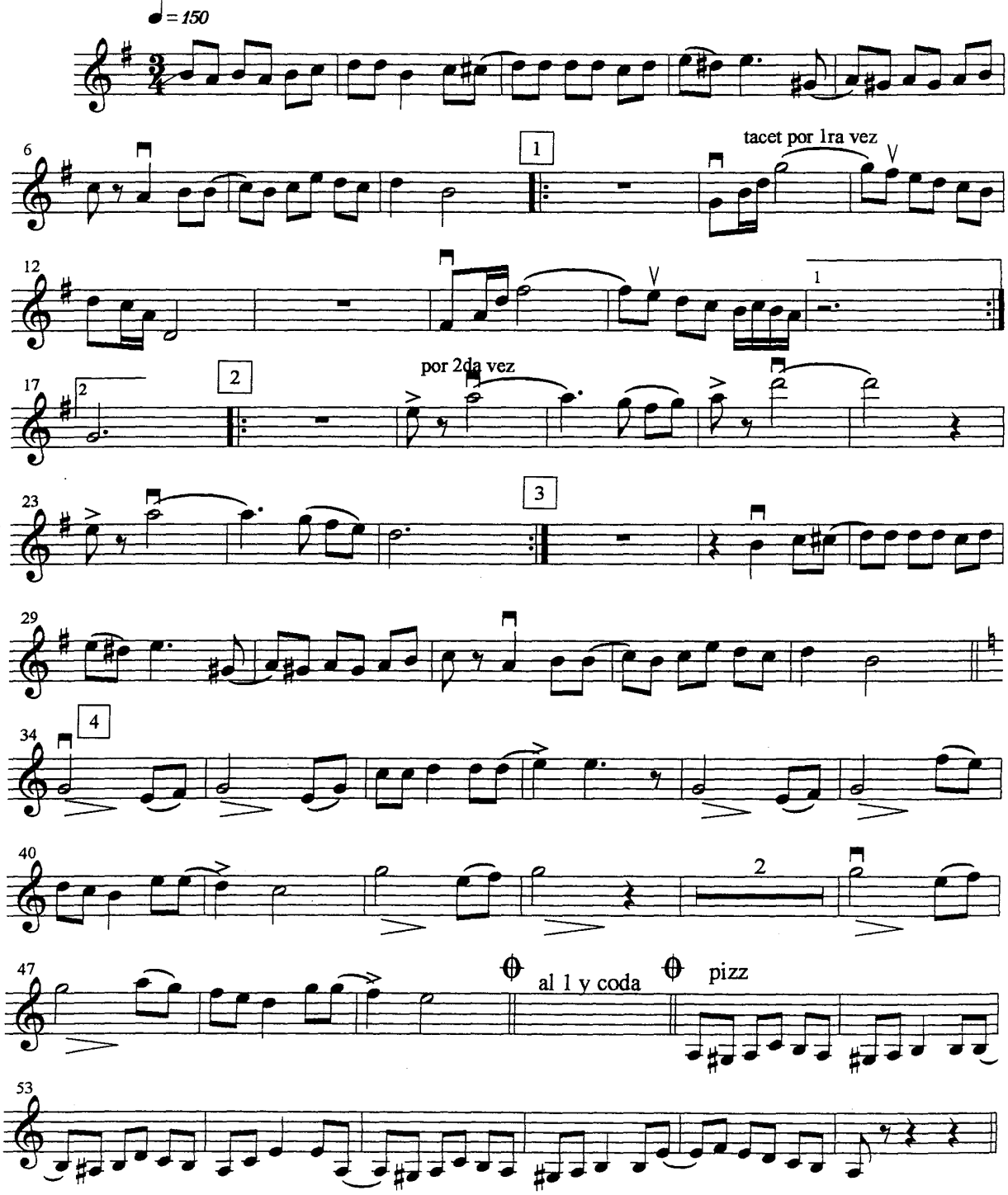
El Jilguerillo

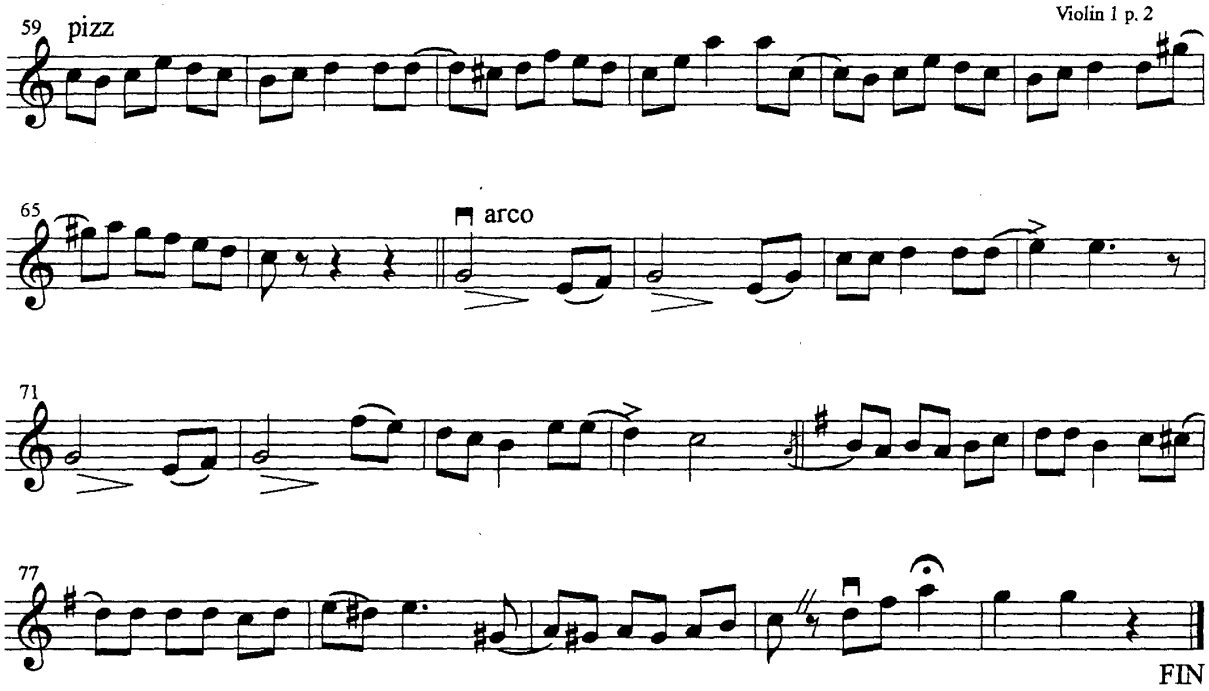
Property
of
Juan M. Cuevas

EL JILGUERILLO

Violin 1

Trans. by JESUS (chuy) GUZMAN





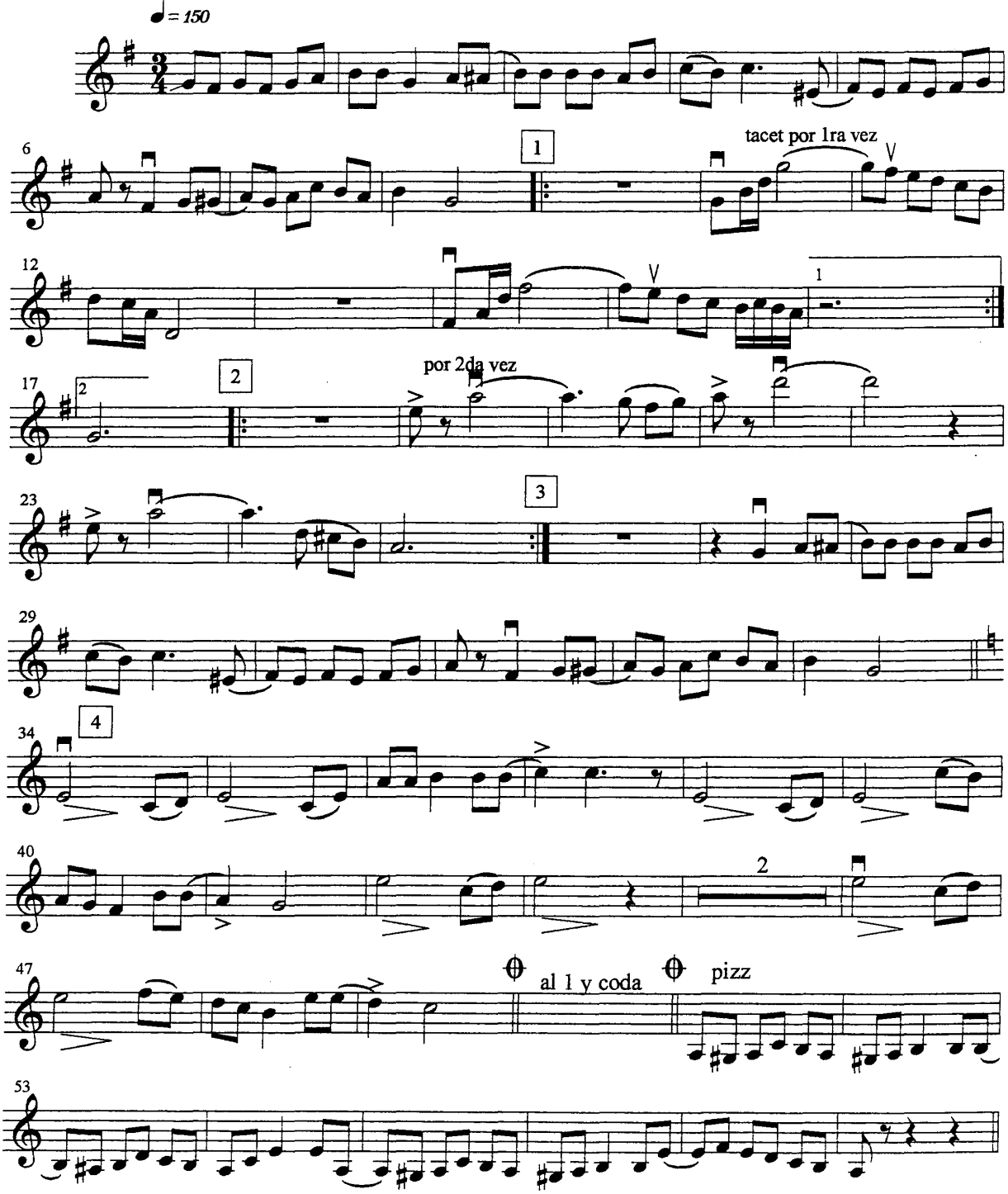
Property
of
Juan M. Cuevas

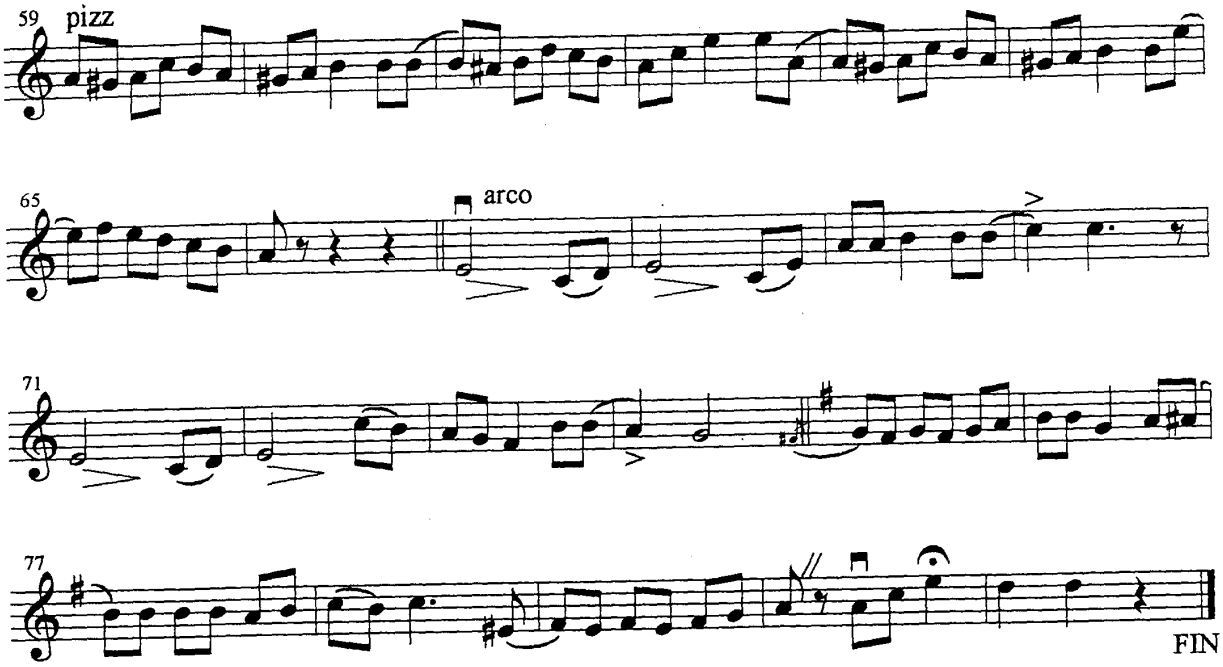
Property
of
Juan M. Cuevas

EL JILGUERILLO

Violin 2

Trans. by JESUS (chuy) GUZMAN





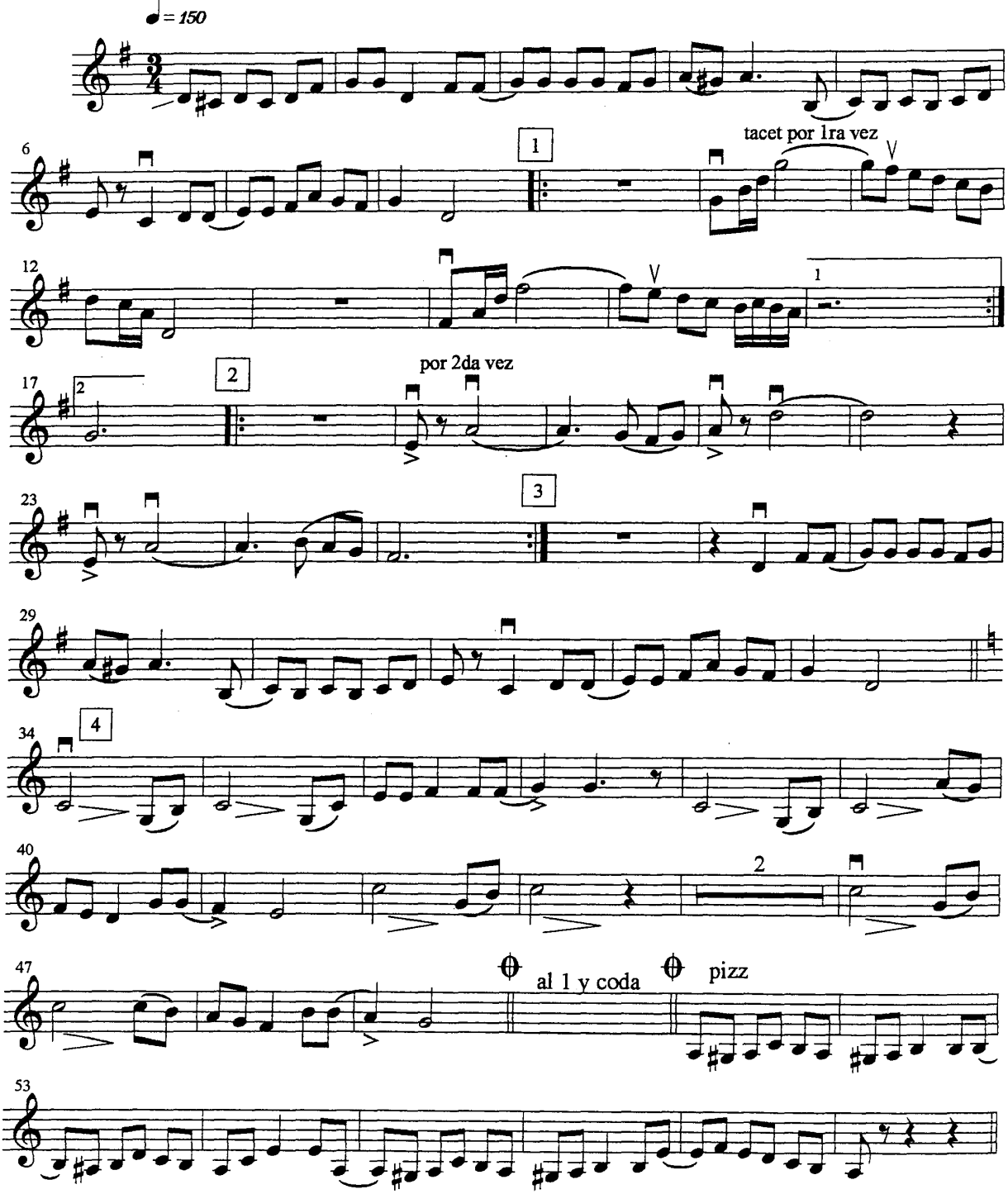
Property
of
Juan de Cuevas

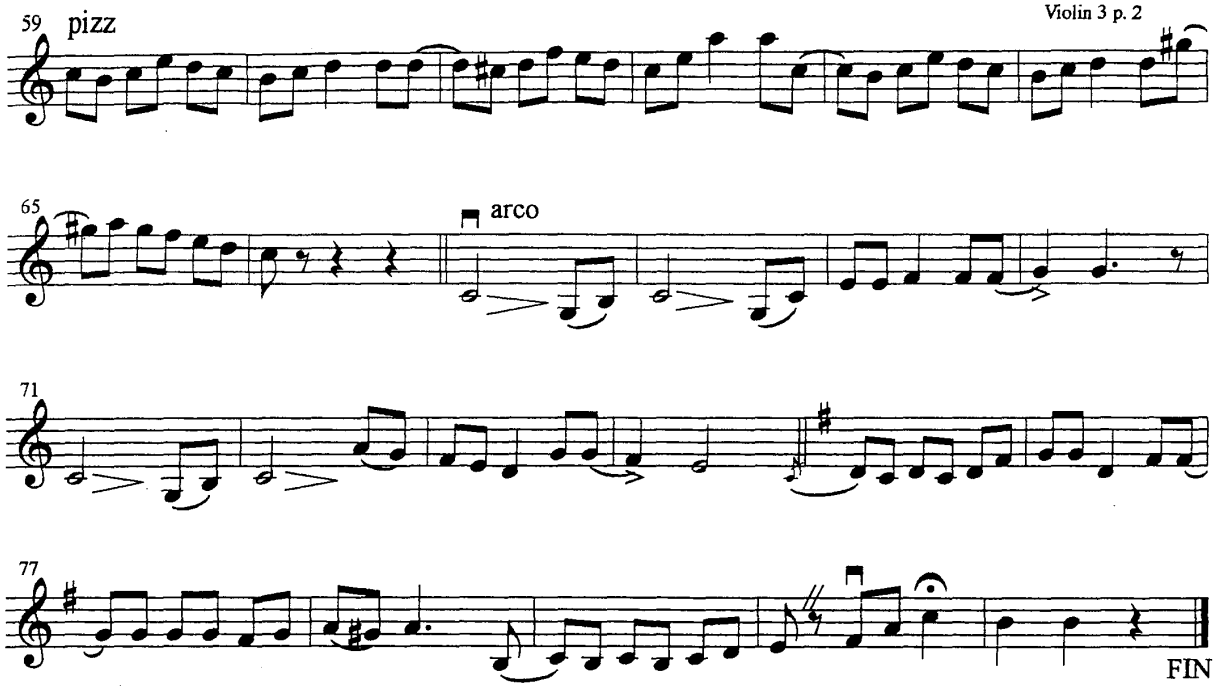
Property
of
Juan M. Cuevas

EL JILGUERILLO

Violin 3

Trans. by JESUS (chuy) GUZMAN





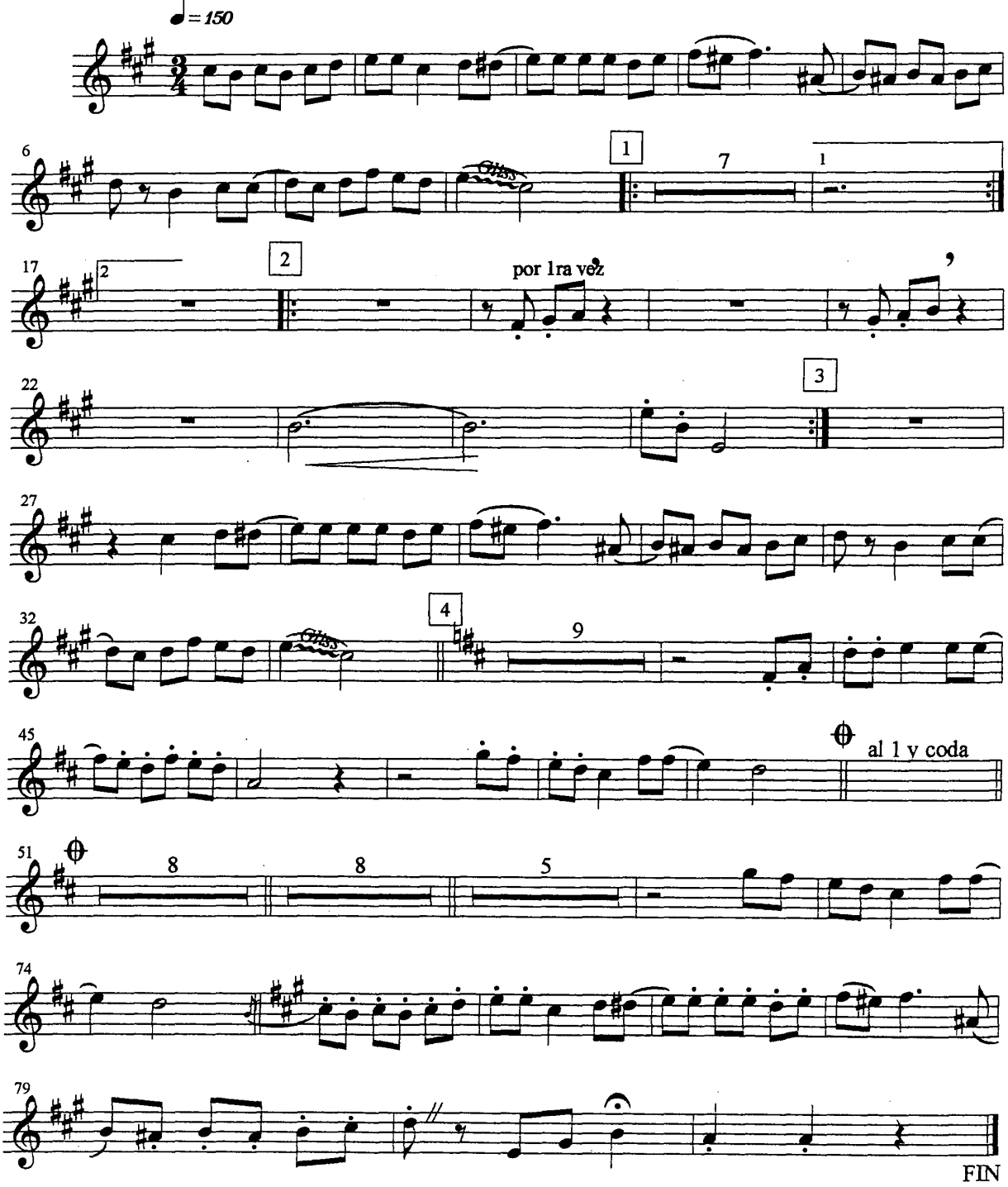
Property
of
Juan M. Cuevas

Property
of
Juan M. Cuevas

EL JILGUERILLO

Trompeta 1

Trans. by JESUS (chuy) GUZMAN

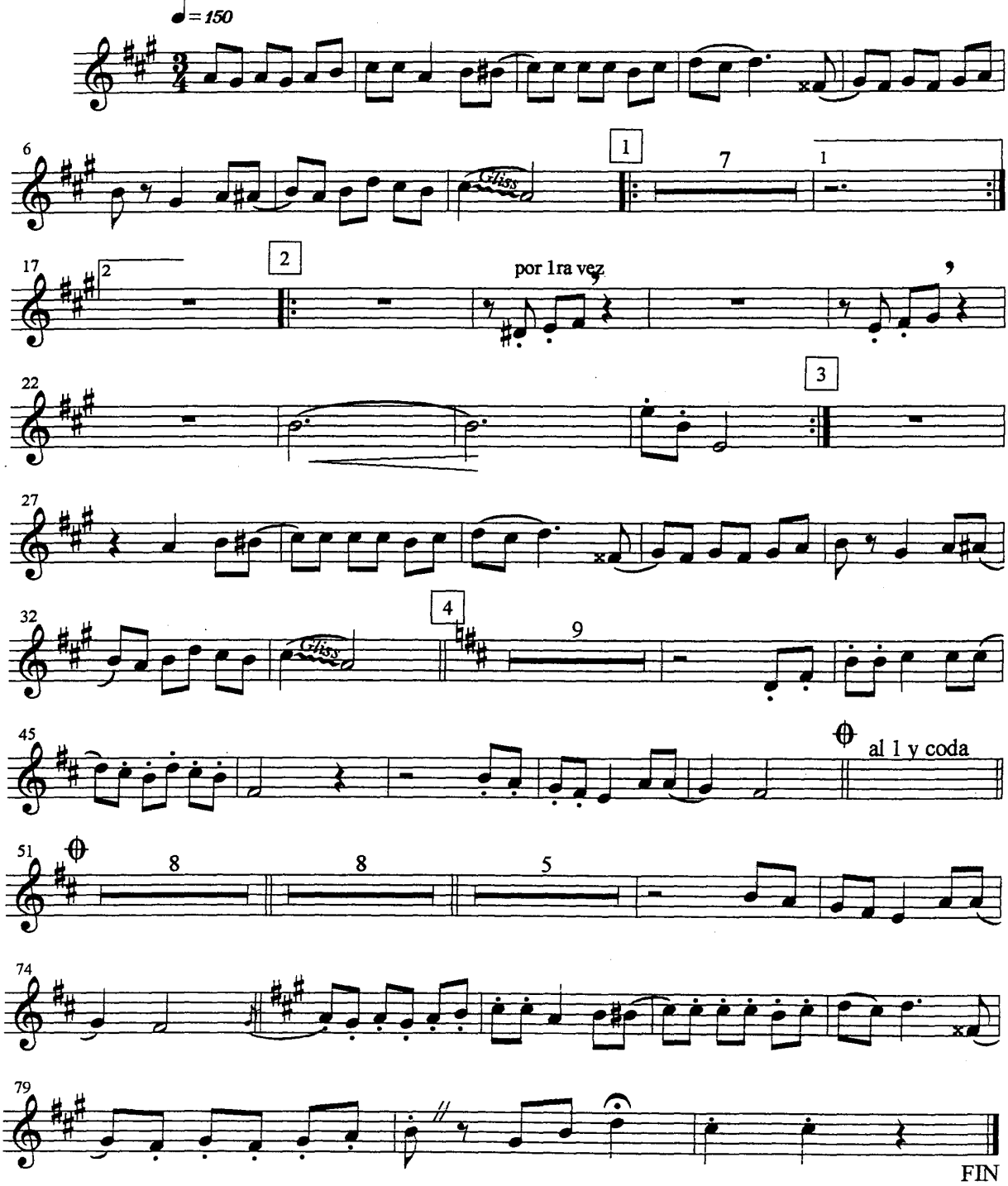


Property
of
Juan M. Cuevas

EL JILGUERILLO

Trompeta 2

Trans. by JESUS (chuy) GUZMAN

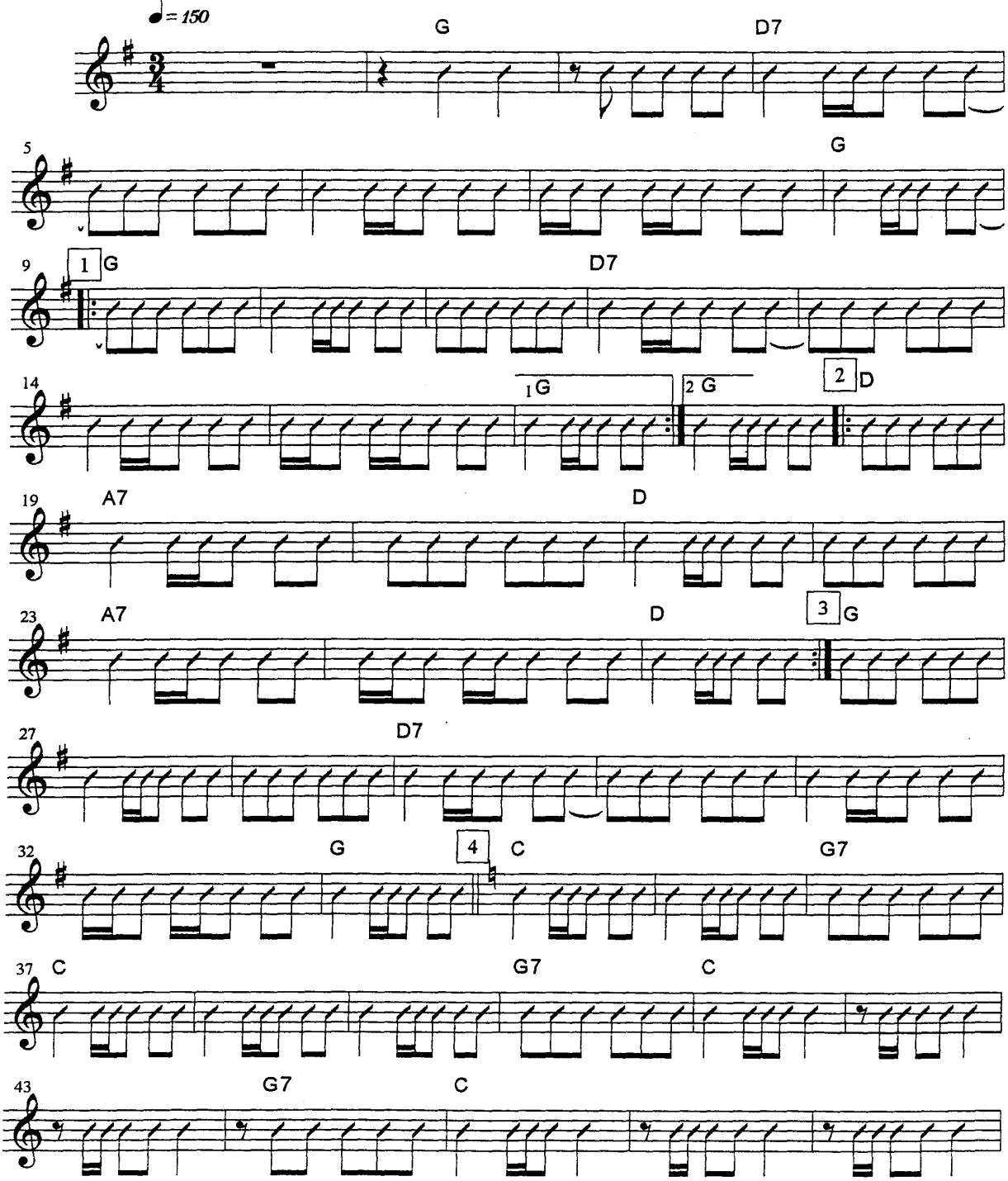


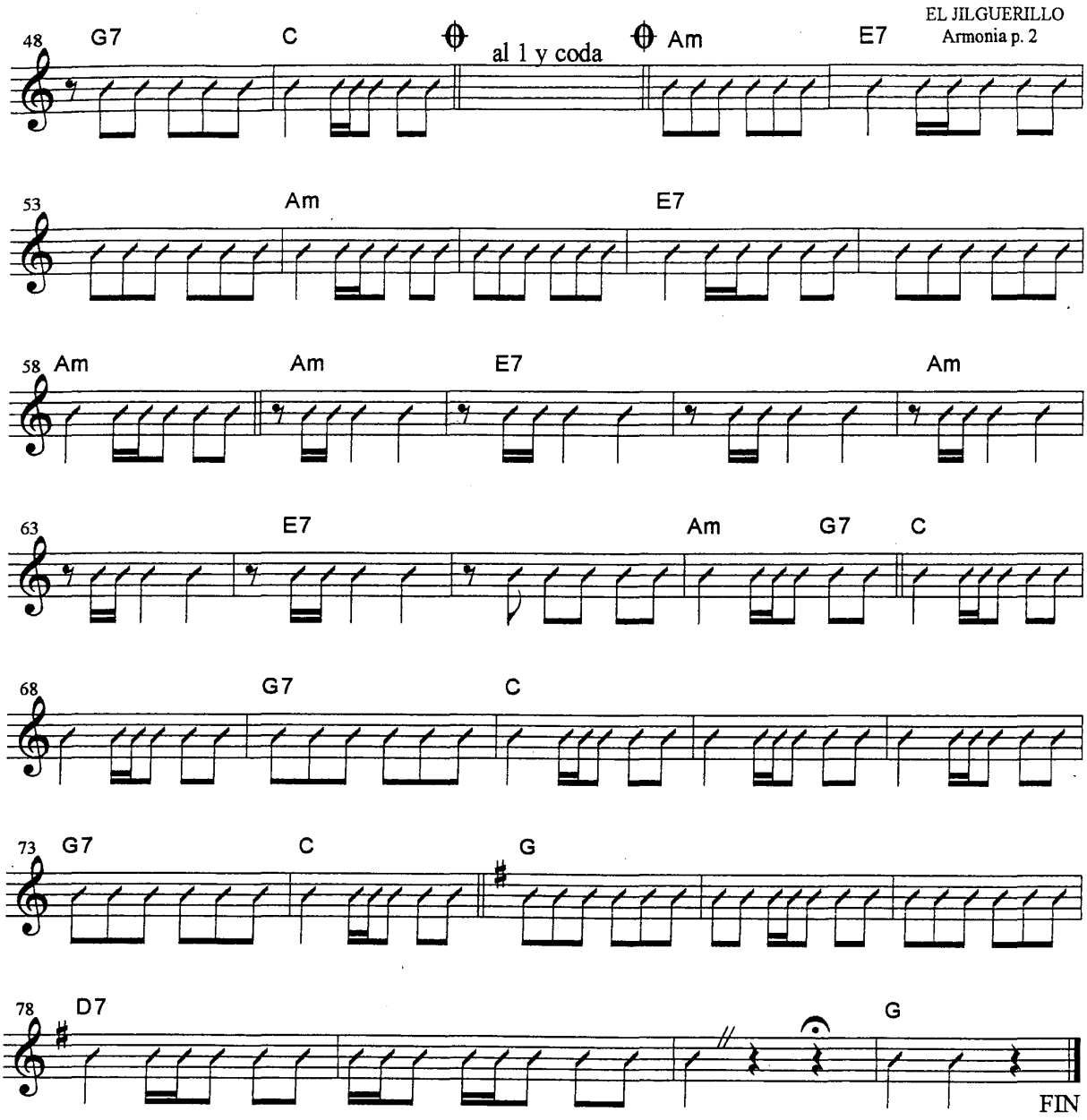
Property
of
Juan M. Cuevas

EL JILGUERILLO

Armonia

Trans. by JESUS (chuy) GUZMAN





Property
of
Juan M. Cuevas

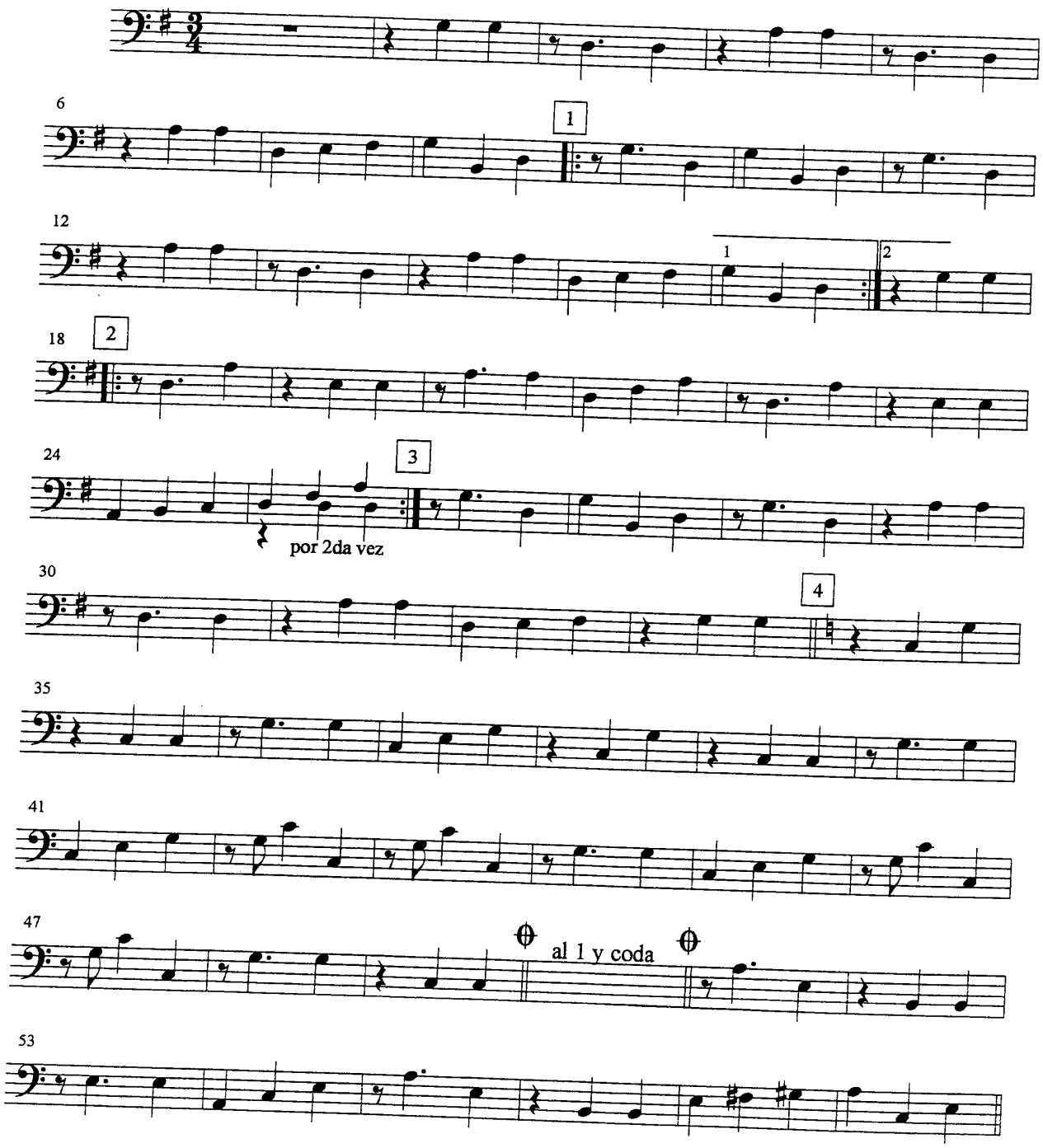
Property
of
Juan M. Cuevas

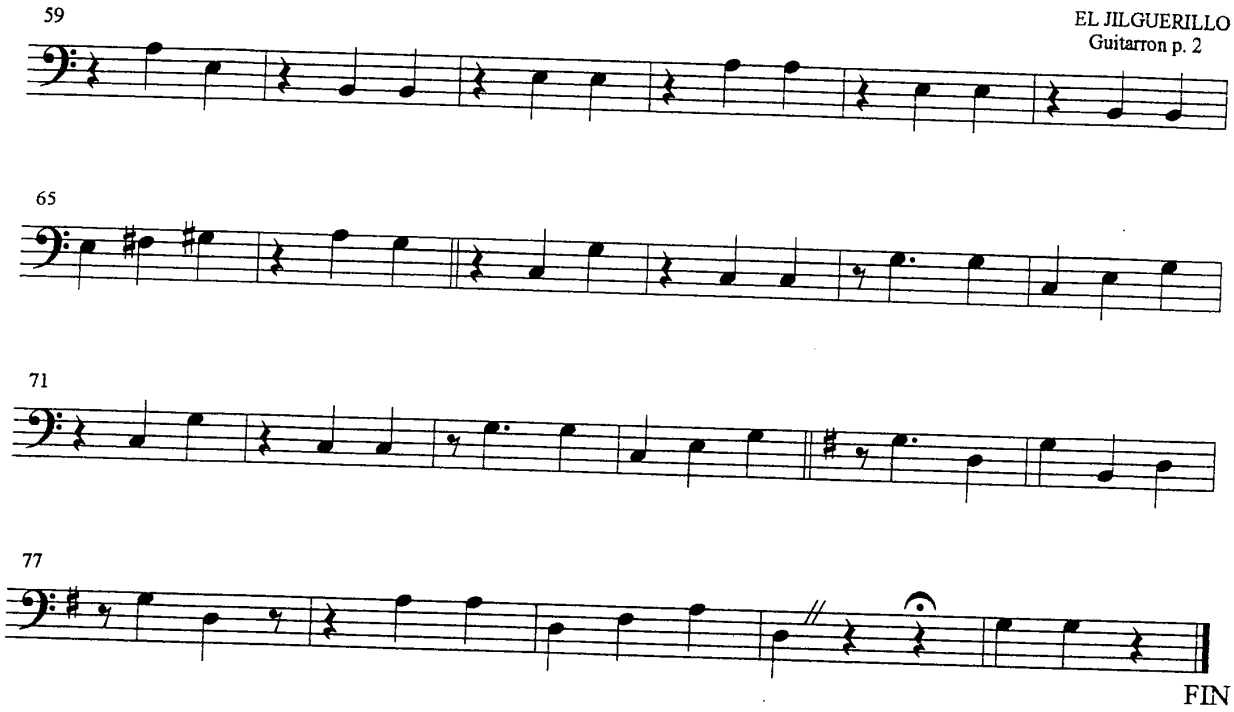
EL JILGUERILLO

Guitarron

♩ = 150

Trans. by JESUS (chuy) GUZMAN





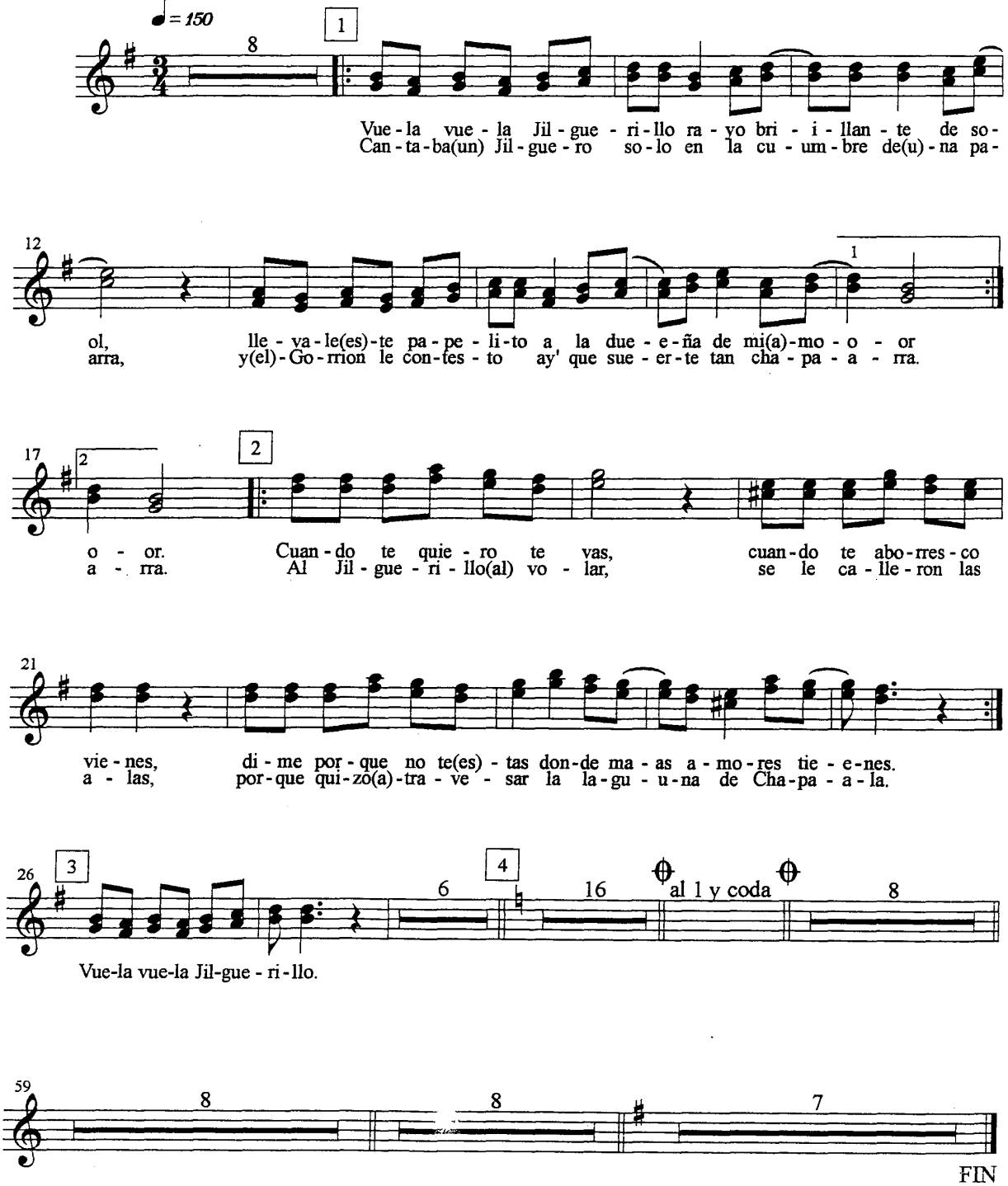
Property
of
Juan M. Cuevas

Property
of
Juan M. Cuevas

EL JILGUERILLO

Voz

Trans. by JESUS (chuy) GUZMAN



EL JILGUERILLO

Vuela vuela Jilguerillo
Rayo brillante del sol,
Llevale este papelito
A la dueña de mi amor //

Cuando te quiero te vas
Cuando te aborresco vienes,
Dime porque no te estas
Donde mas amores tienes //
Vuela vuela Jilguerillo...

MUSICA

Cantaba un Jilguero solo
En la cumbre de una parra,
Y el Gorrion le contesto
Ay' que suerte tan chaparra //

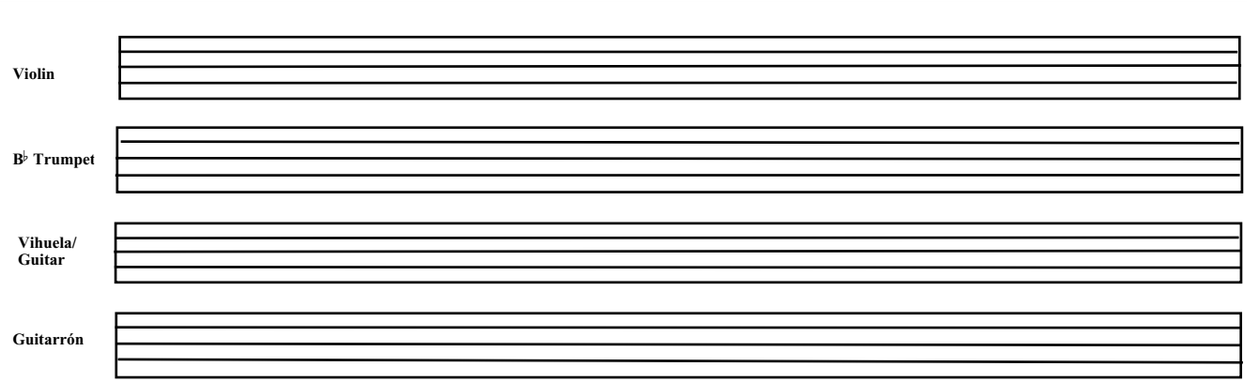
Al Jilguerillo al volar
Se le cayeron las alas,
Porque quizo atravezar
La laguna de Chapala ;

Al Jilguerillo al volar
Se la cayeron las plumas,
Las mujeres pagan mal
No todas nomas algunas.
Cantaba un Jilguero solo...

LEAVE BLANK

Back of El Jilguerillo, Voz Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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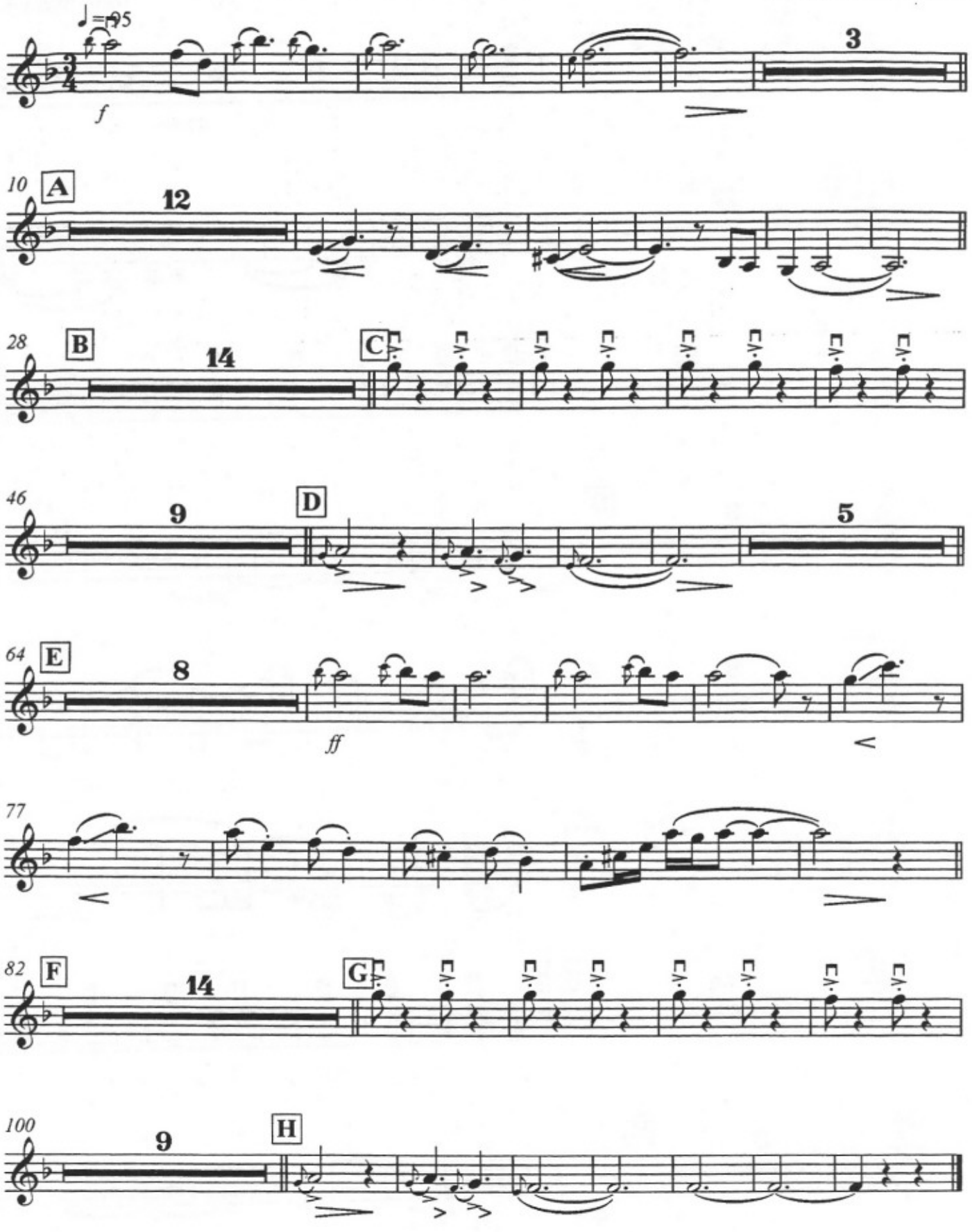
Planning for Success Additional Notes

Violin I

El Preso #9

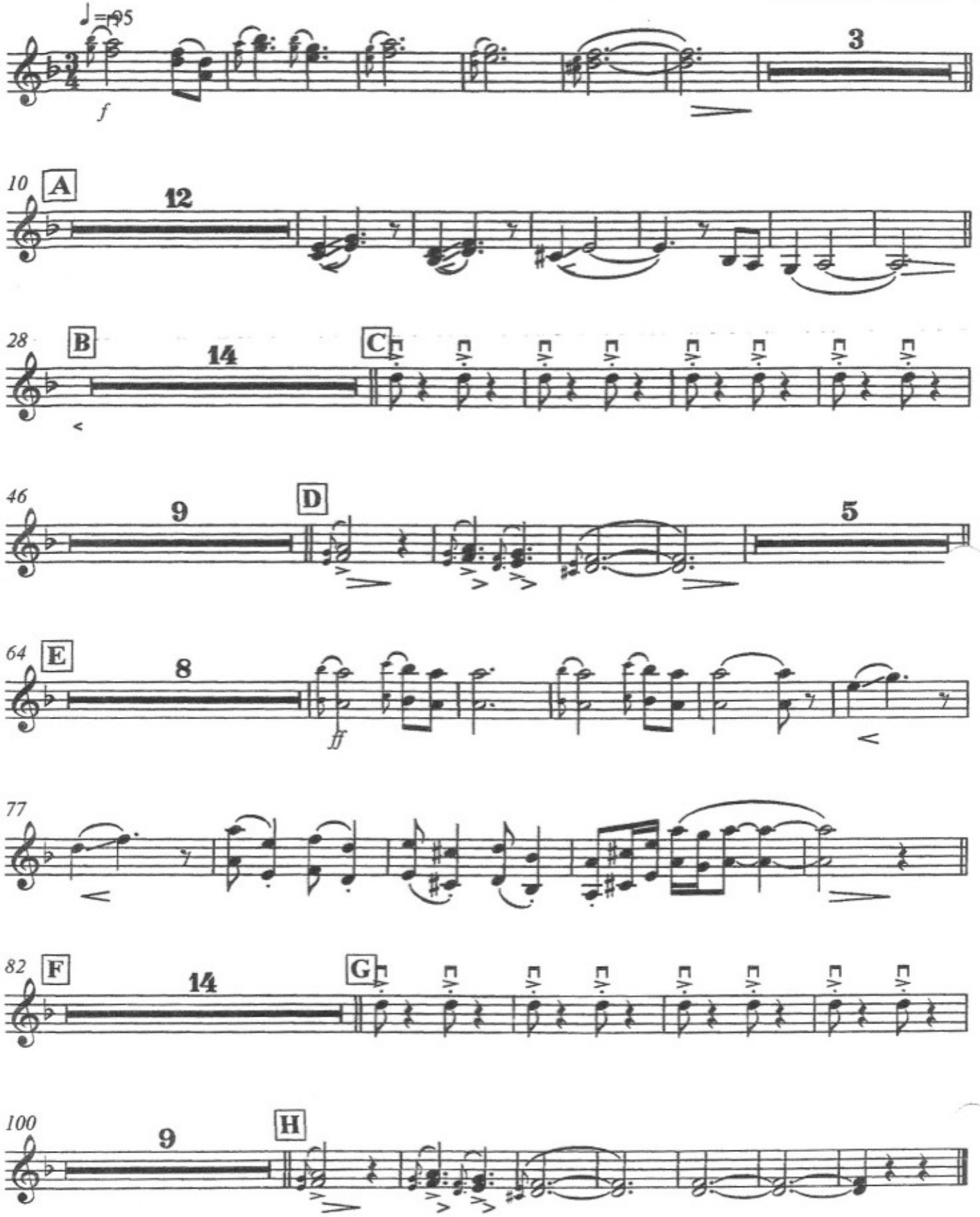
Trans. Jimmy K. Cuellar



Violin II

El Preso #9

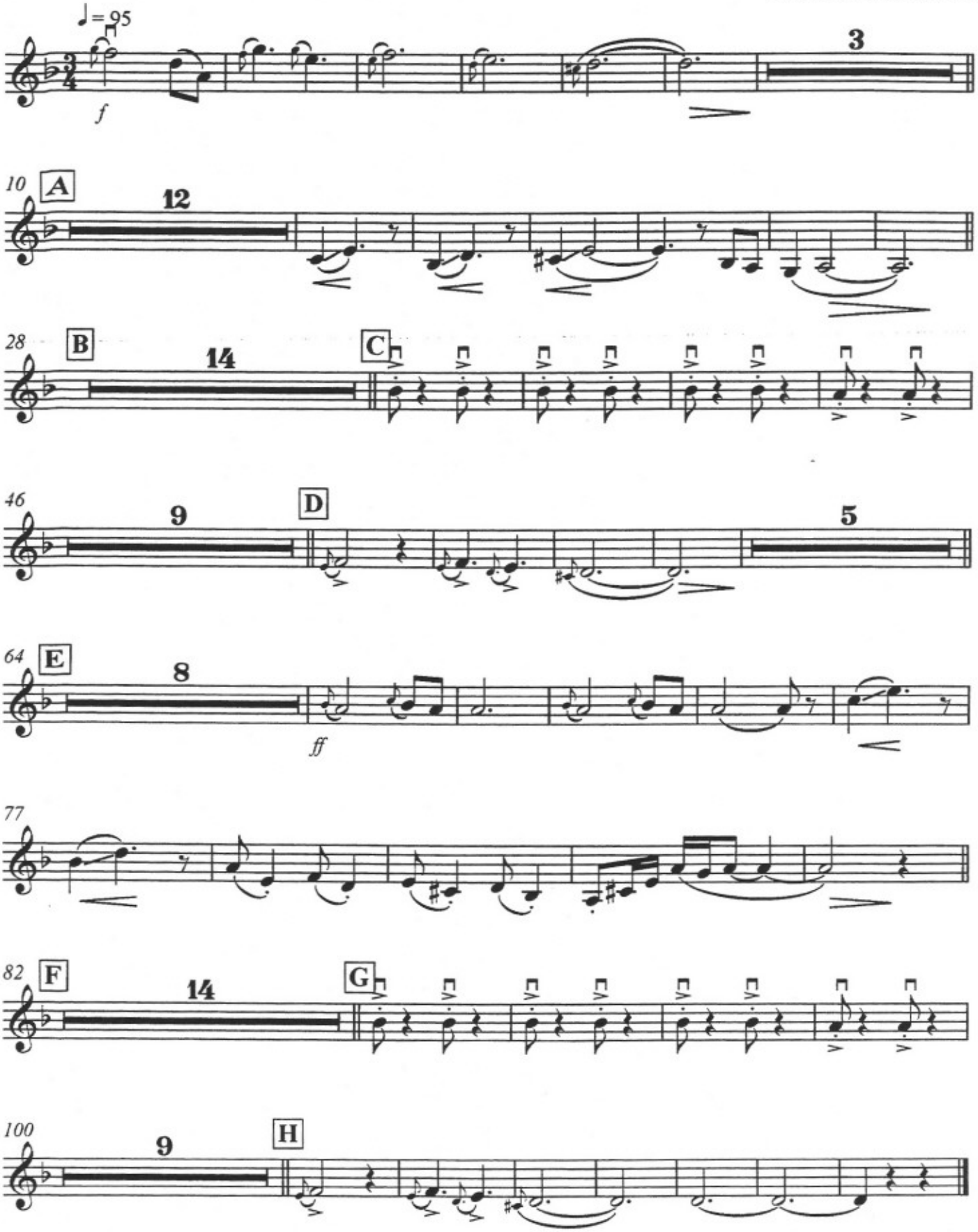
Trans. Jimmy K. Cueller



Violin III

El Preso #9

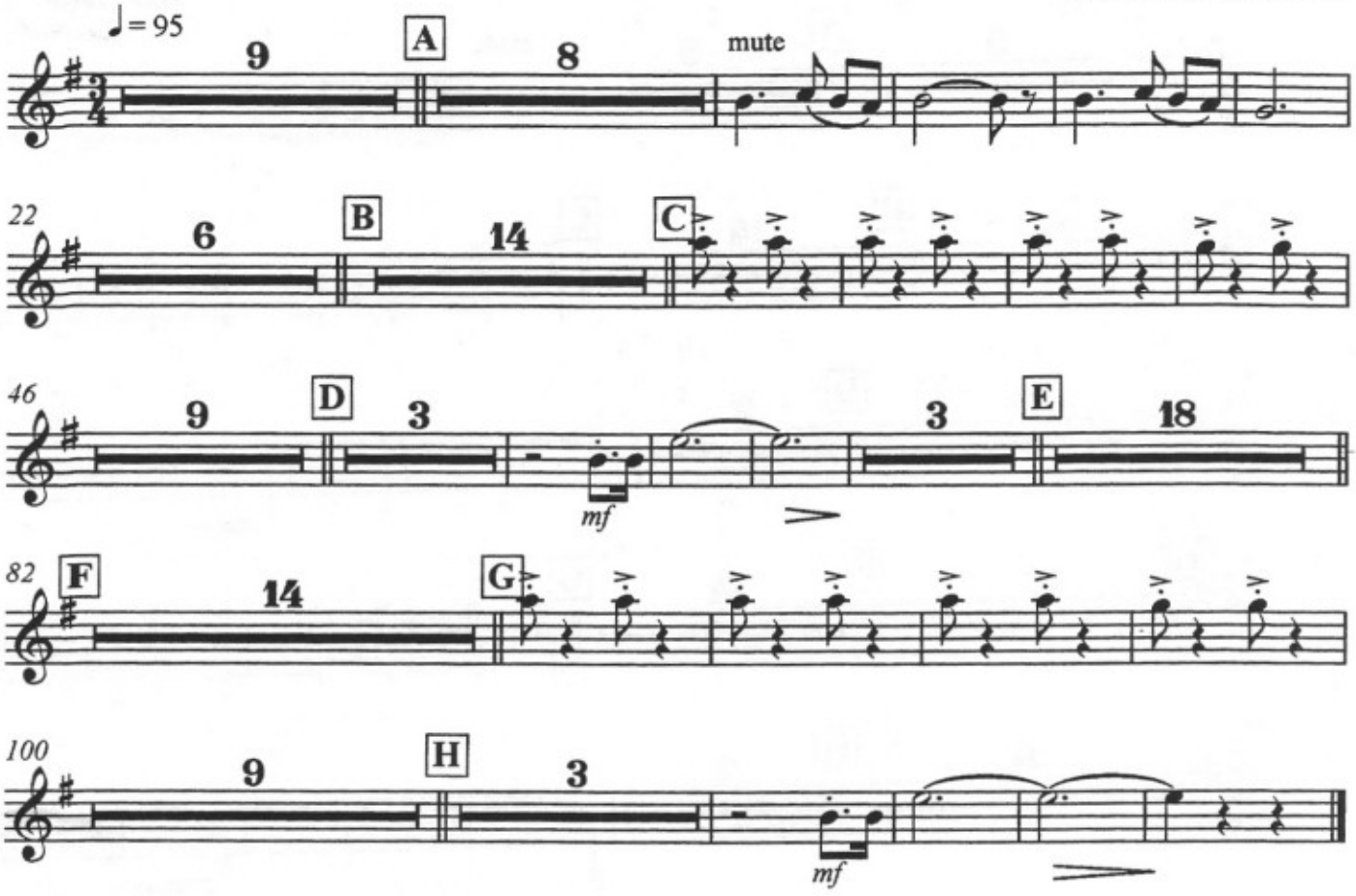
Trans. Jimmy K. Cuellar



Trompeta I

El Preso #9

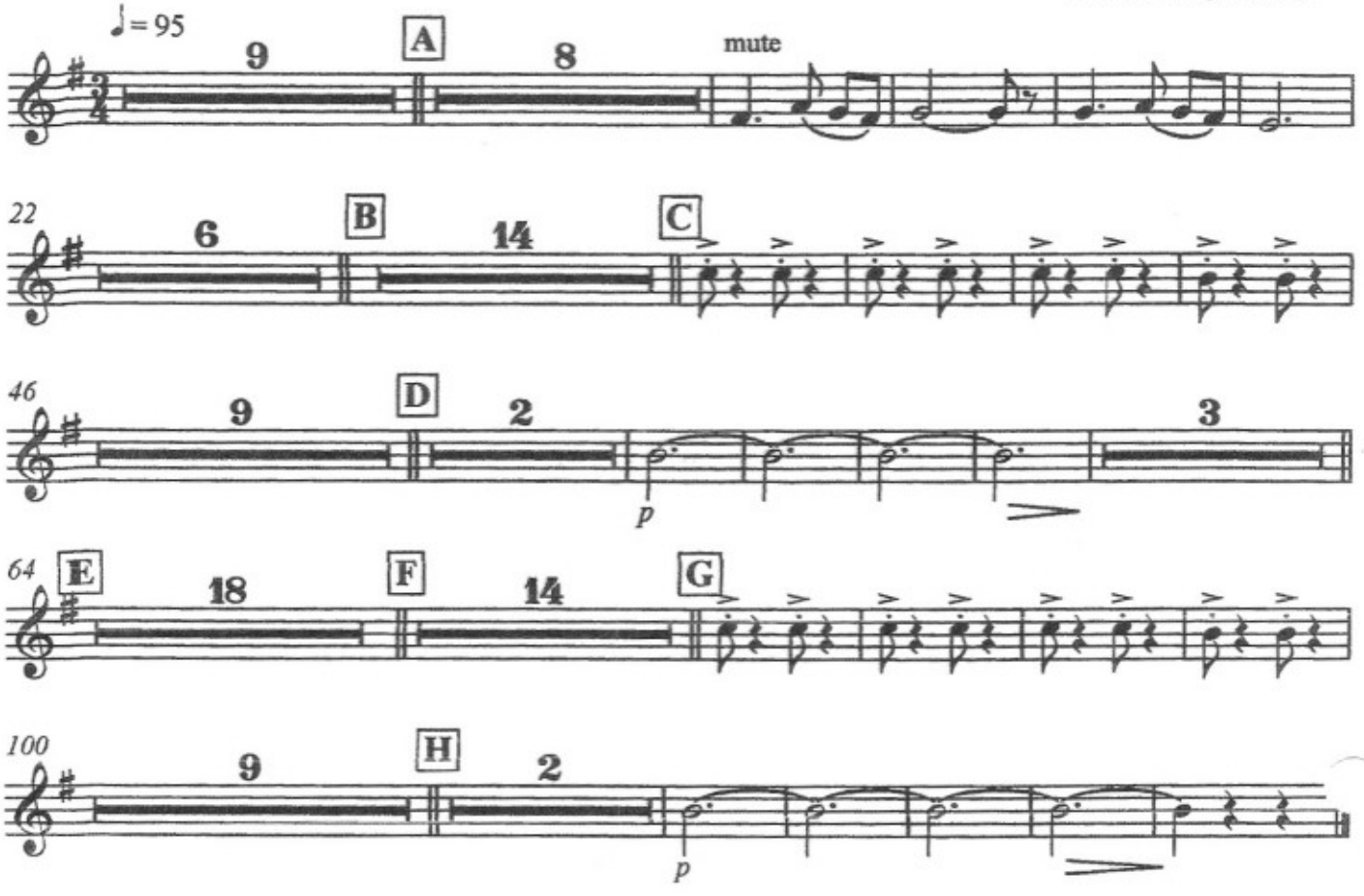
Trans. Jimmy K. Cuellar



Trompeta II

El Preso #9

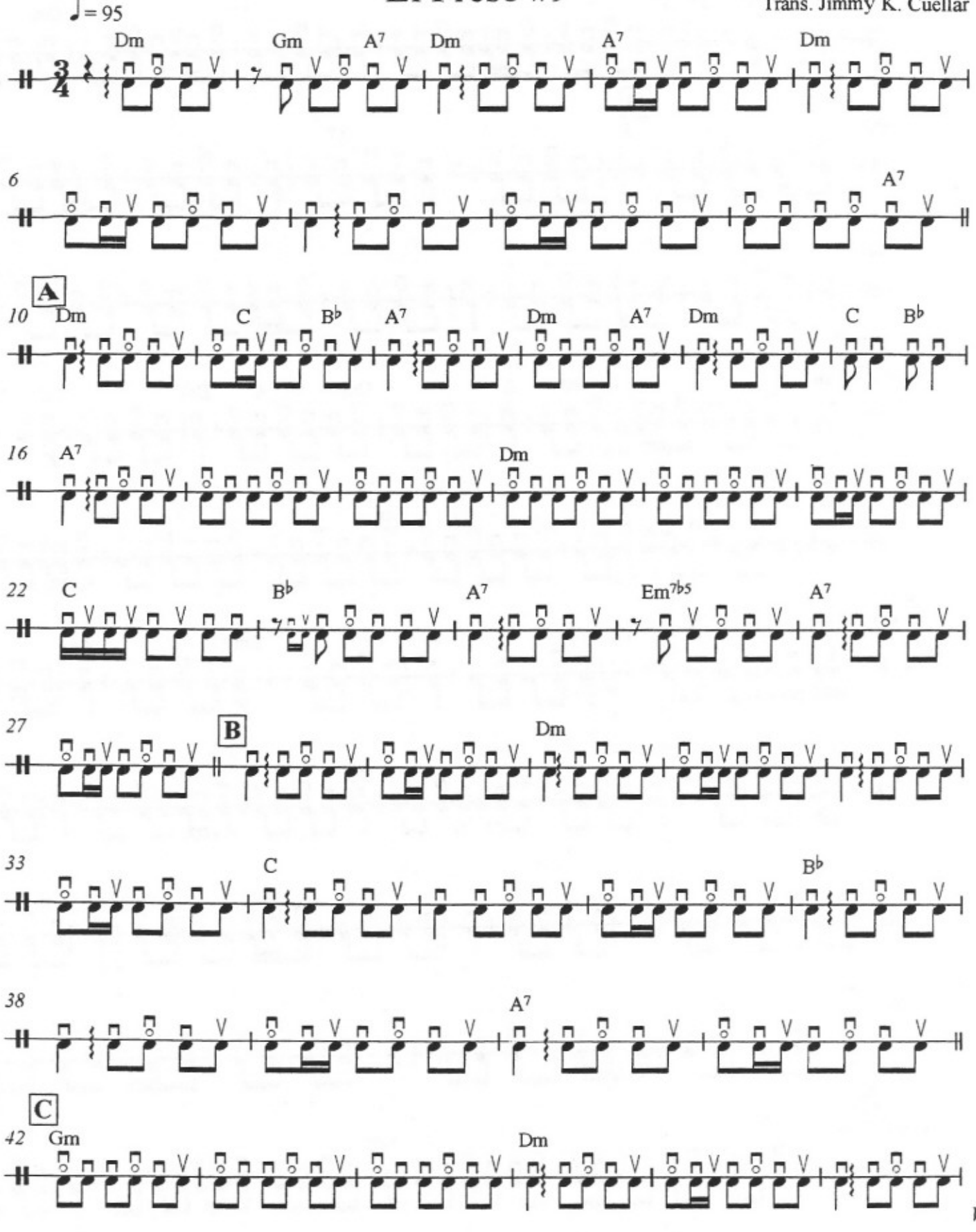
Trans. Jimmy K. Cuel



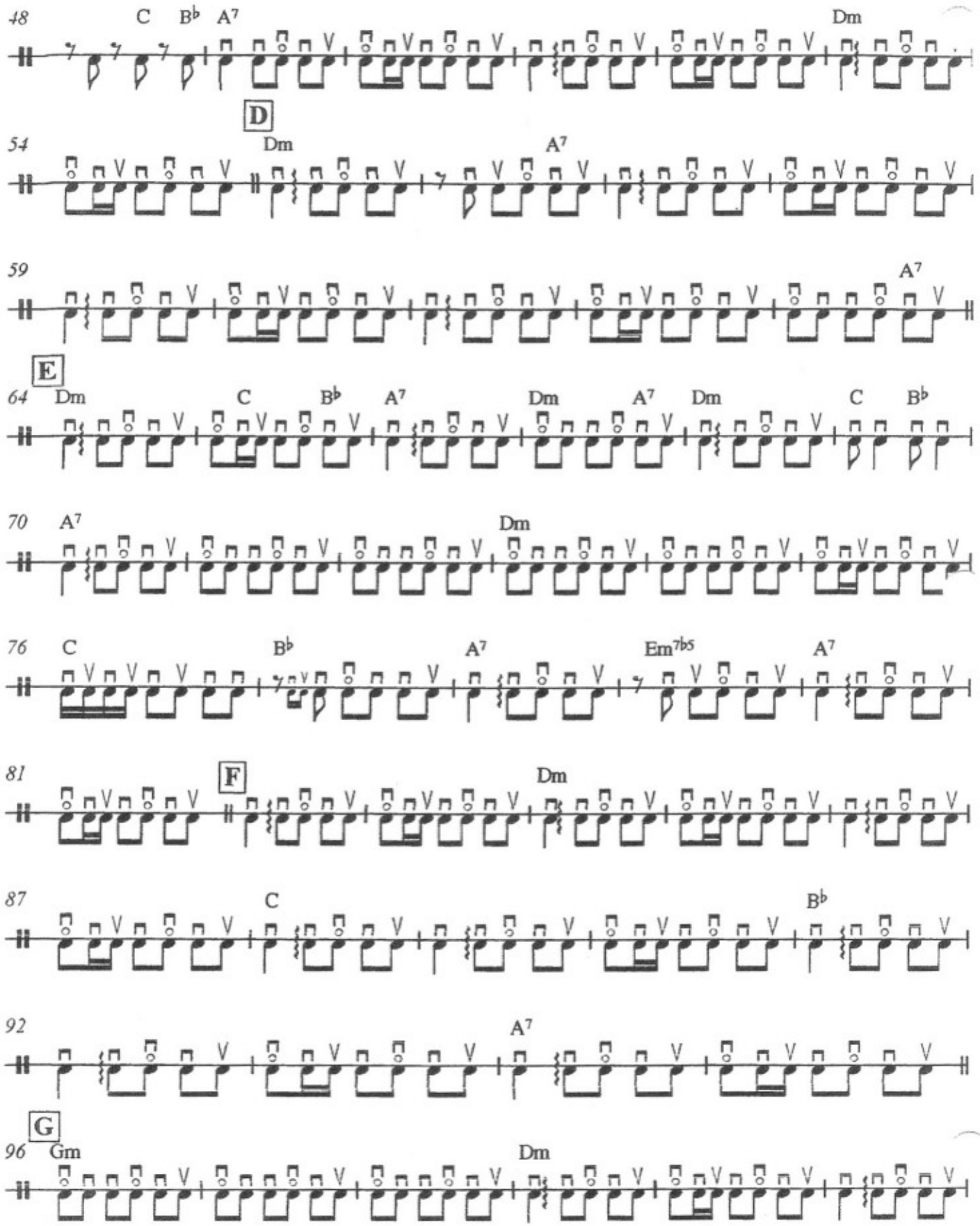
Armonia

El Preso #9

Trans. Jimmy K. Cuellar



V.S.


48
C
B♭
A7
Dm
D
54
Dm
A7
59
A7
E
64
Dm
C
B♭
A7
Dm
A7
Dm
C
B♭
70
A7
Dm
76
C
B♭
A7
Em7♭5
A7
81
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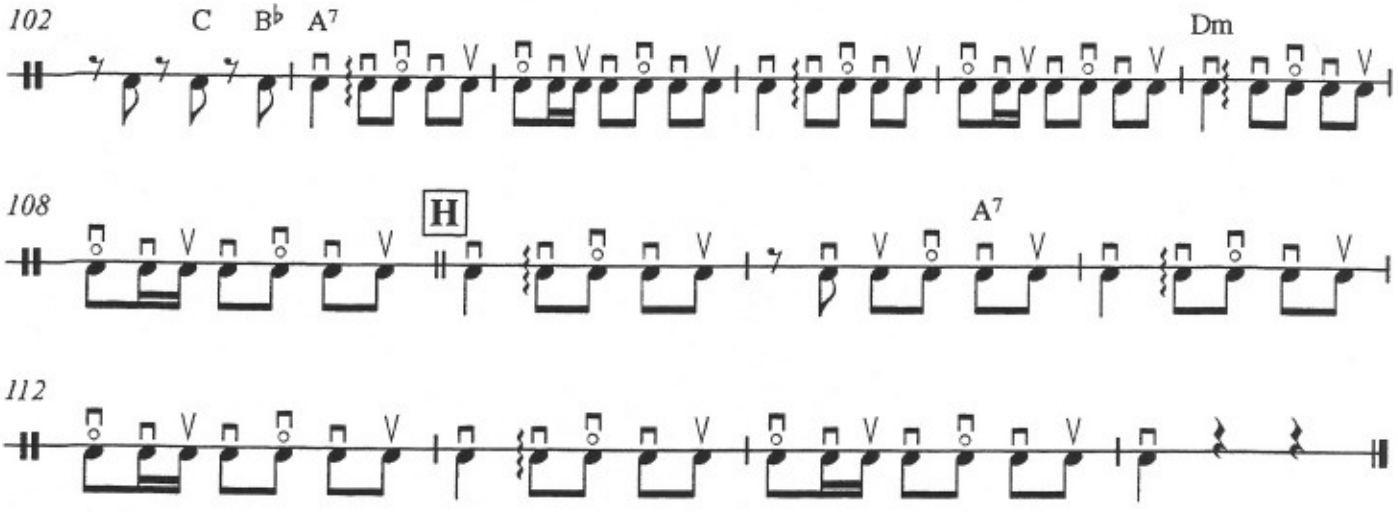
G
96
Gm
Dm


102
C
B♭
A7
Dm
108
H
A7
112

LEAVE BLANK

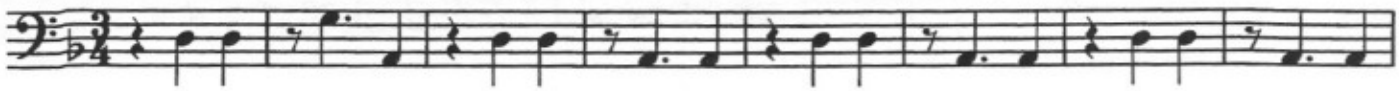
Back of El Preso Armonia Part

Guitarron

El Preso #9

Trans. Jimmy K. Cuellar

♩= 95



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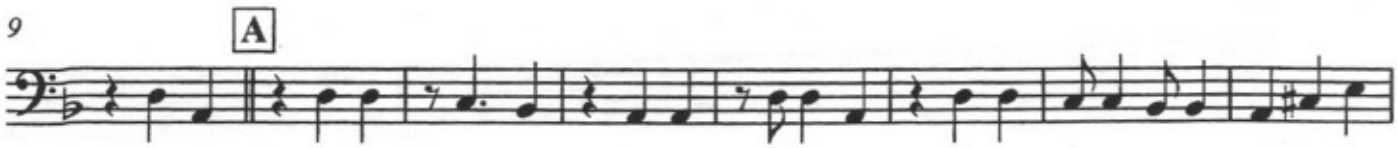

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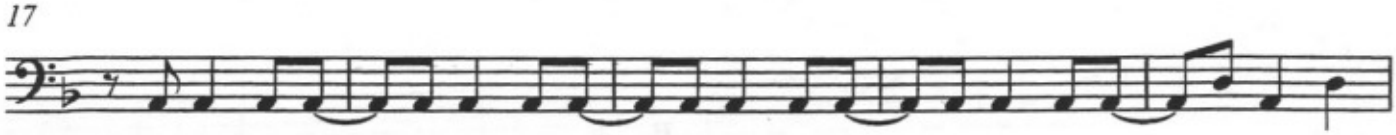

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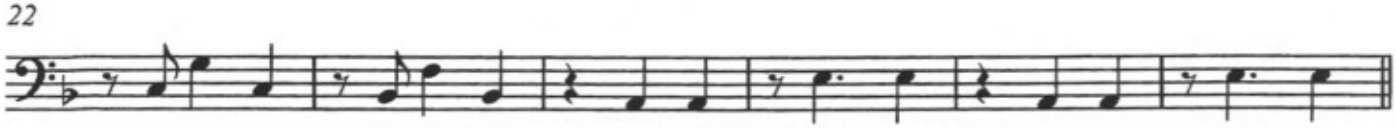

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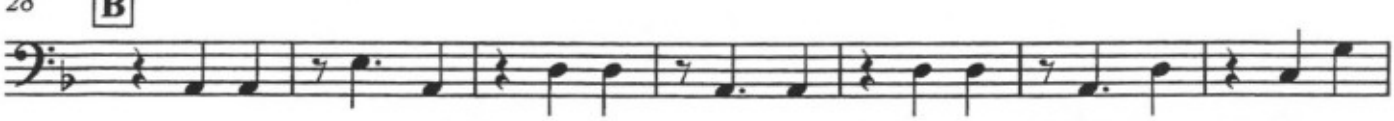

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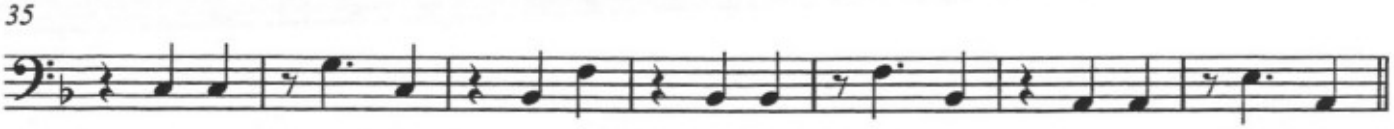

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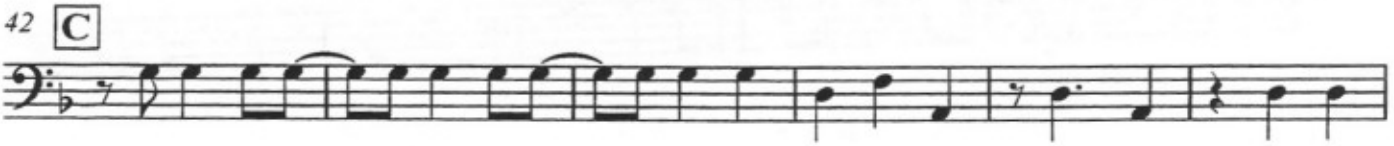
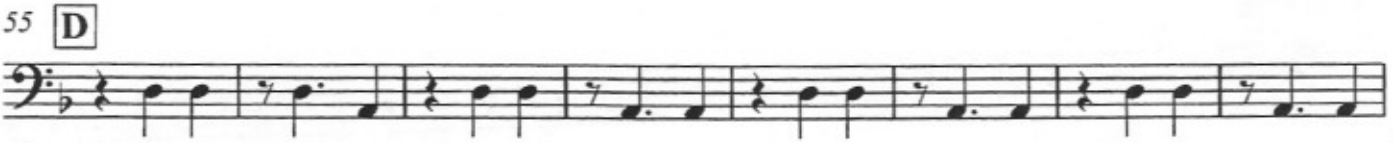


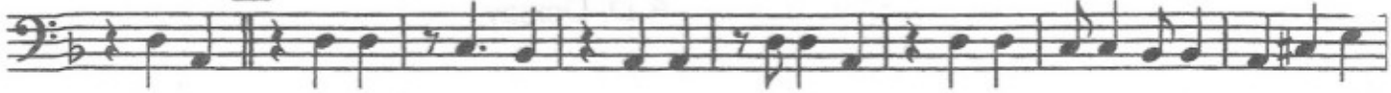
48

55 D



V.S.

63 **E**



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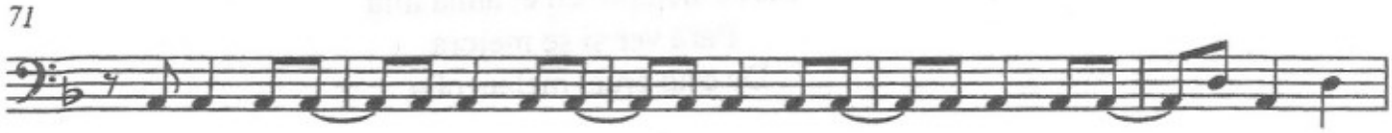

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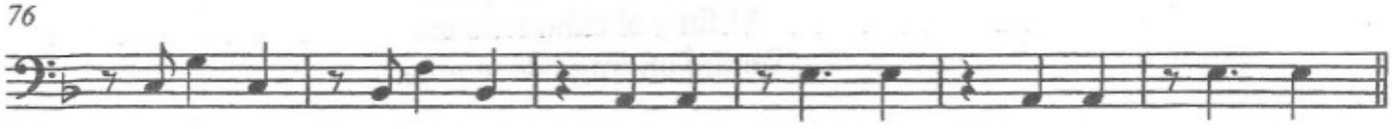

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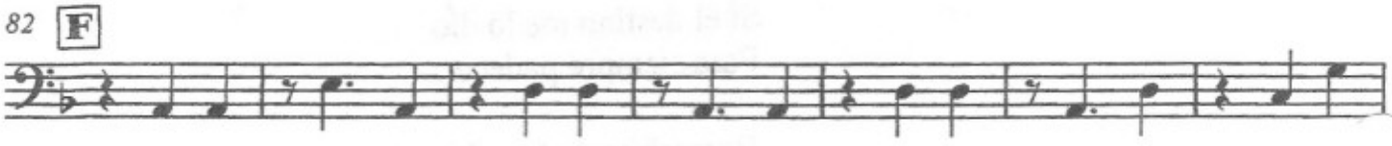

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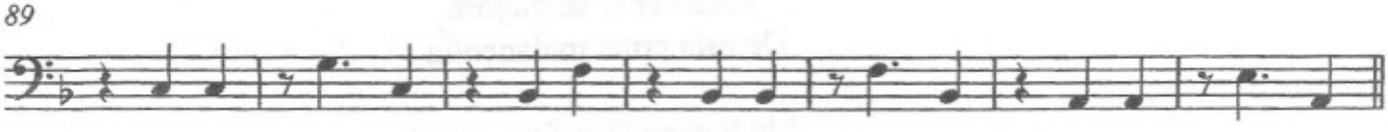
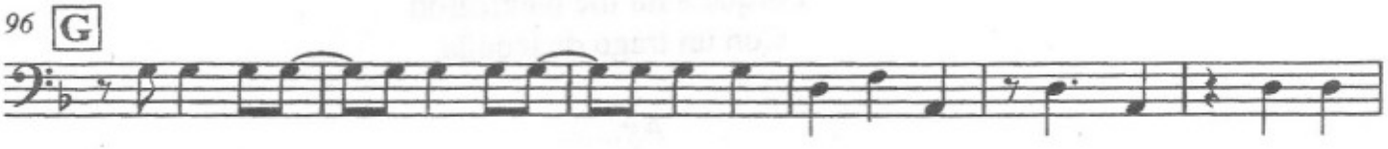


96 **G**



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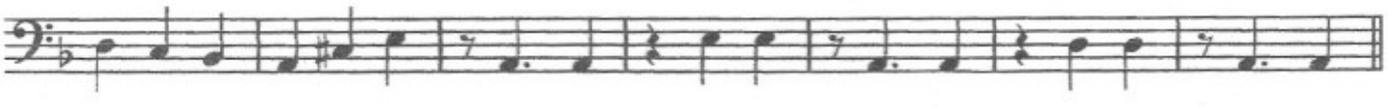
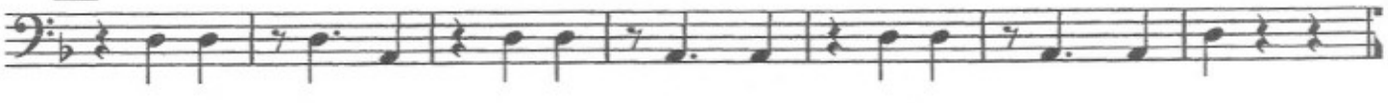


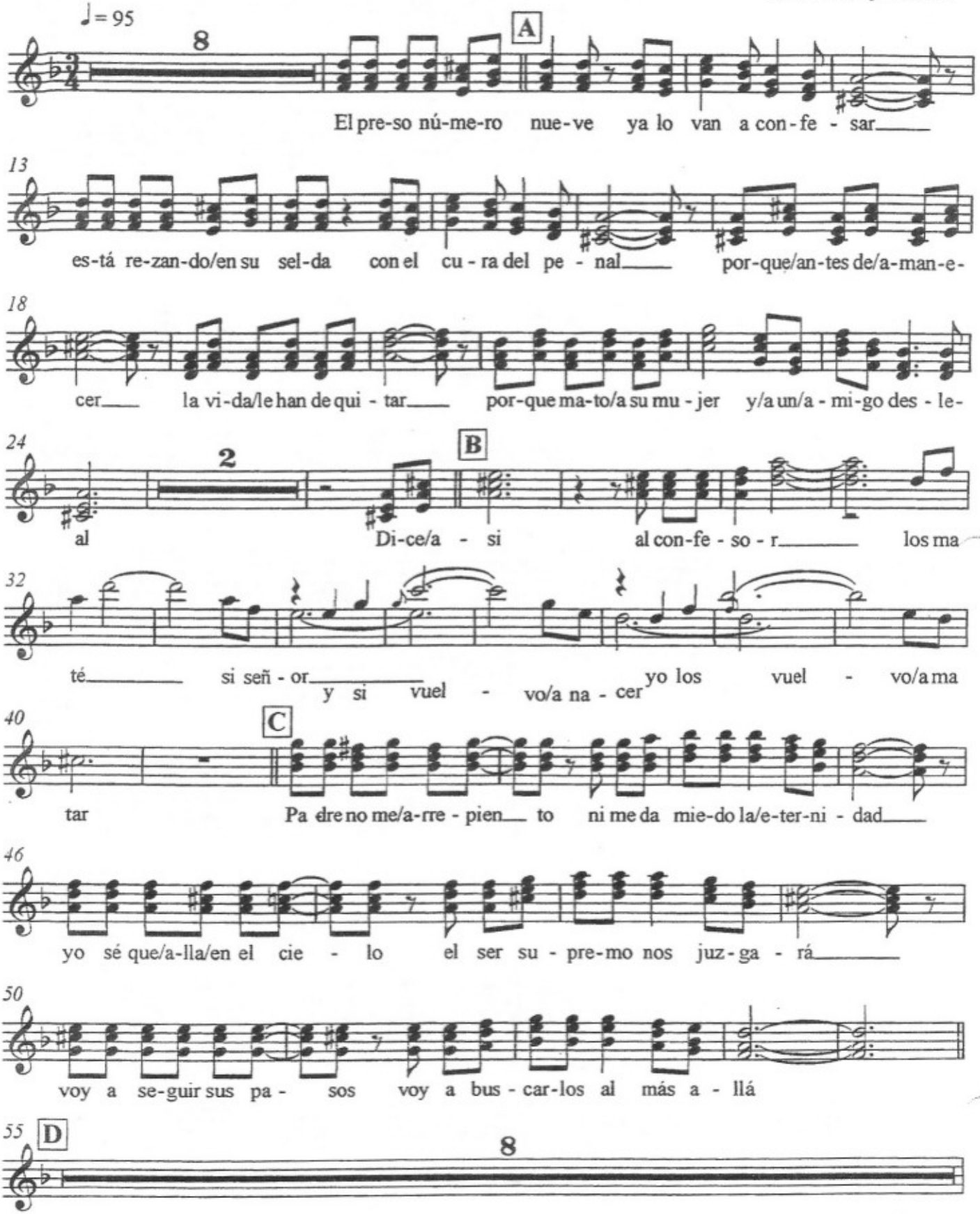
109 **H**

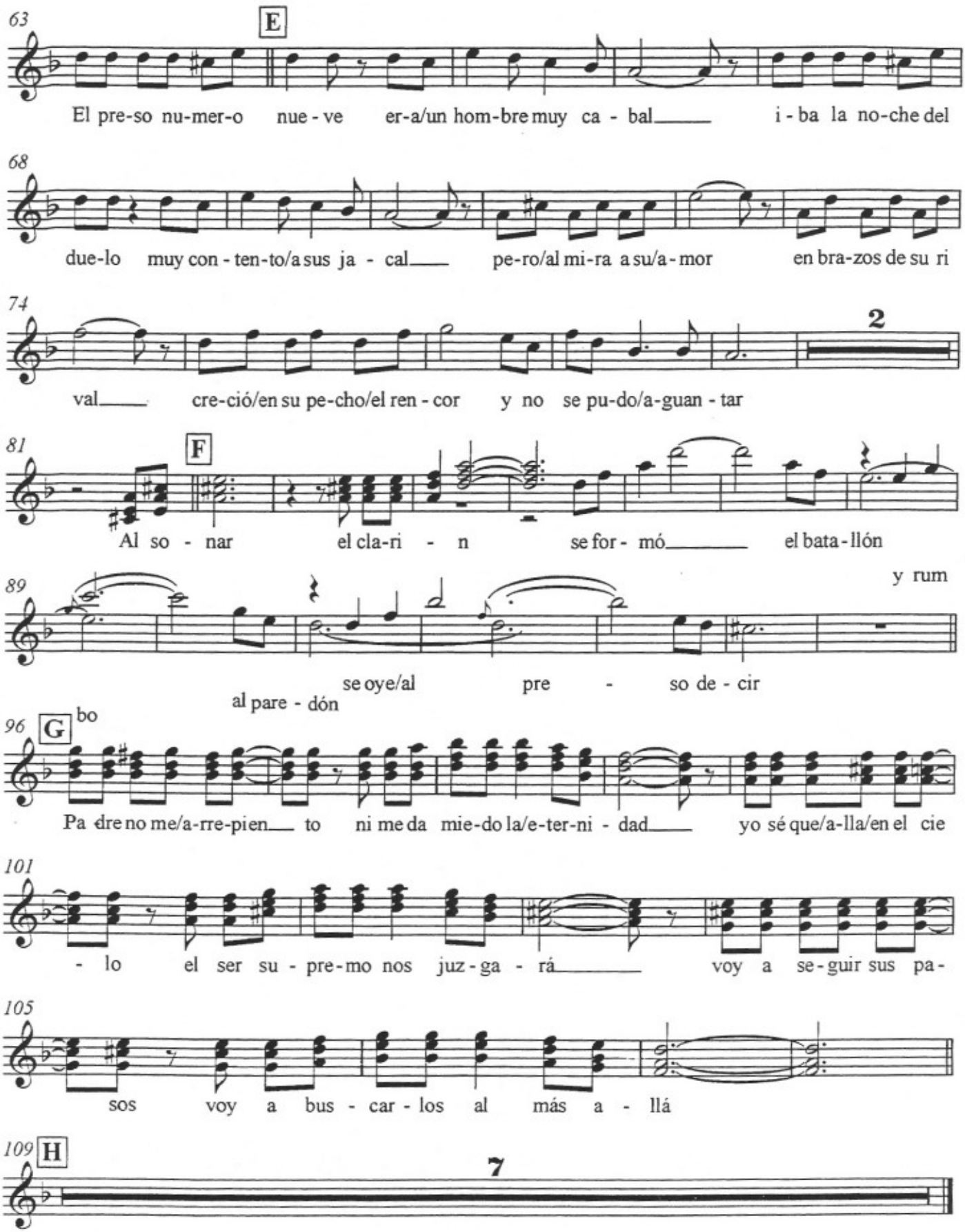


Voz I–II-III

El Preso #9

Trans. Jimmy K. Cue!




63
E
El pre-so nu-mer-o nue - ve er-a/un hom-bre muy ca - bal i - ba la no-che del
68
due-lo muy con - ten-to/a sus ja - cal pe-ro/al mi-ra a su/a - mor en bra-zos de su ri
74
2
val cre-ció/en su pe-cho/el ren - cor y no se pu-do/a-guan - tar
81
F
Al so - nar el cla-ri - n se for - mó el bata - llón
89
y rum
se oye/al pre - so de - cir
al pare - dón
96
G
bo
Pa dre no me/a-rre-pien to ni me da mie-do la/e-ter-ni - dad yo sé que/a-lla/en el cie
101
- lo el ser su - pre-mo nos juz-ga - rá voy a se-guir sus pa-
105
sos voy a bus - car - los al más a - llá
109
H
7

El Preso Número Nueve

El preso número nueve
ya lo van a confesar,
Está rezando en su celda
con el cura del penal,
Porque antes de amanecer
la vida le han de quitar
Porque mató a su mujer
y a un amigo desleal

Dice así al confesor:
los maté, si señor
Y si vuelvo a nacer
Yo los vuelvo a matar

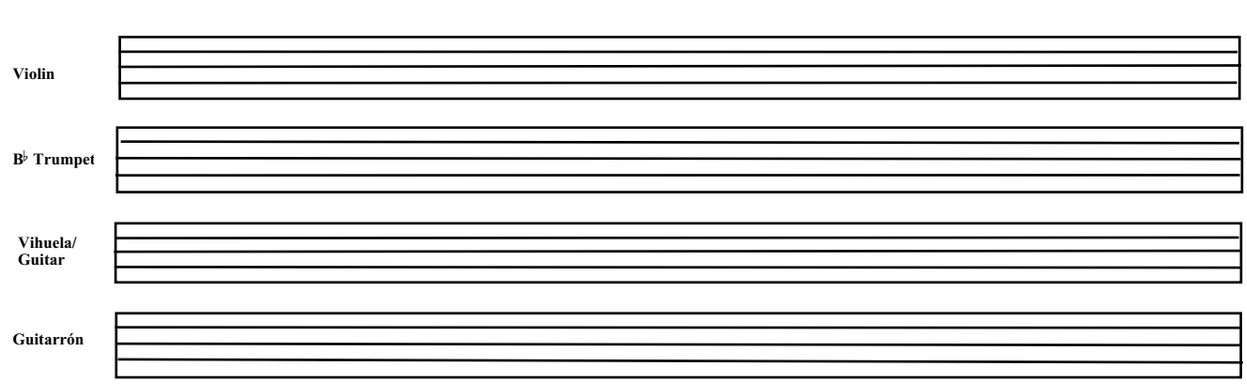
Padre no me arrepiento
ne me da miedo la eternidad
Yo sé que allá en el cielo
el ser supremo nos juzgará
Voy a seguir sus pasos
voy a buscarlos al más allá

El preso número nueve
era un hombre muy cabal
Iba la noche del duelo
muy contento a su jacal
Pero al mirar a su amor
en brazos de su rival
Creció en su pecho el rencor
y no se pudo aguantar

Al sonar el clarín
Se formó el batallón
Y rumbo al paredón
Se oye al preso decir

Padre no me arrepiento
ne me da miedo la eternidad
Yo sé que allá en el cielo
el ser supremo nos juzgará
Voy a seguir sus pasos
voy a buscarlos al más allá

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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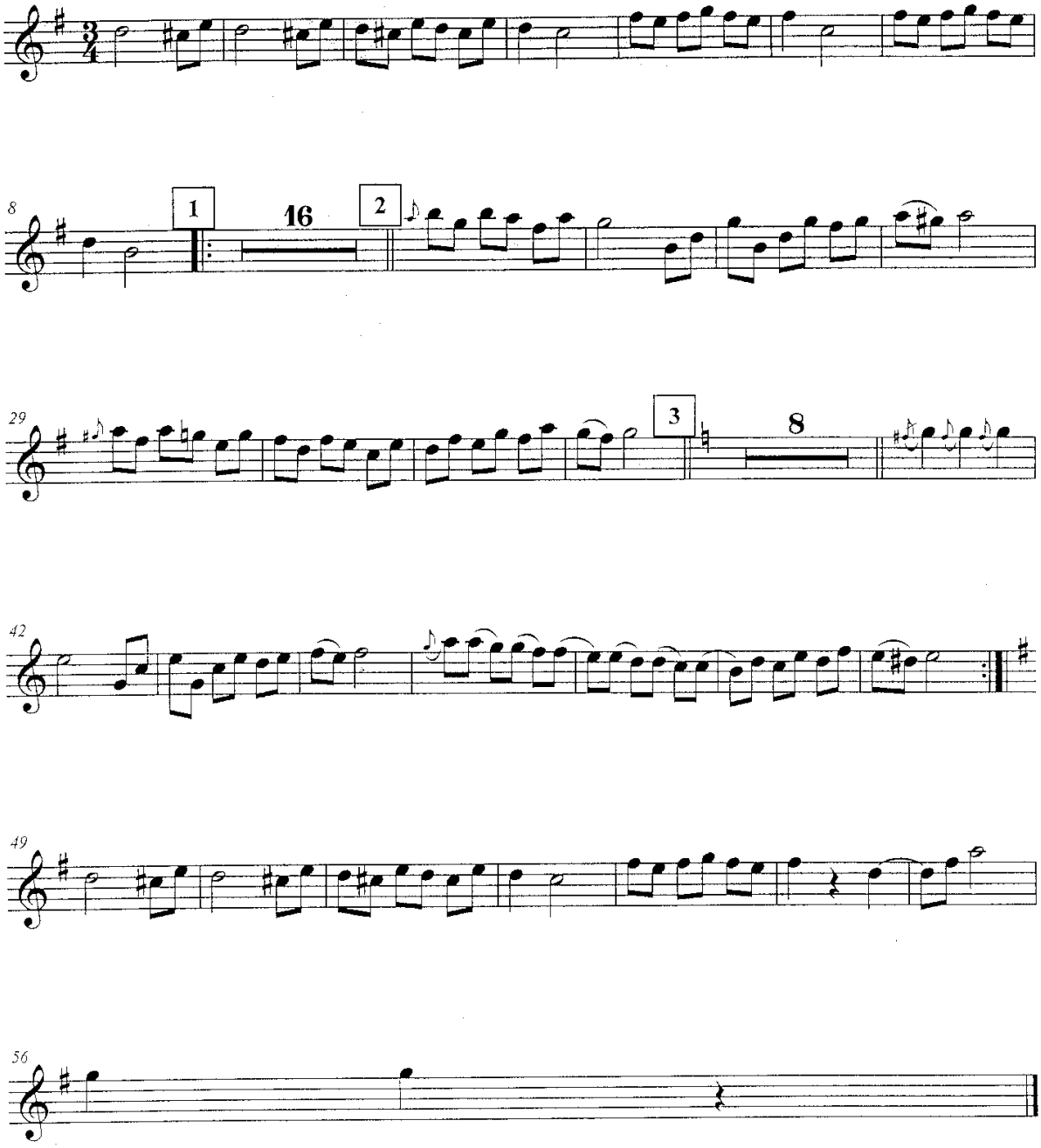
Planning for Success Additional Notes

Violín 1

El Tirador

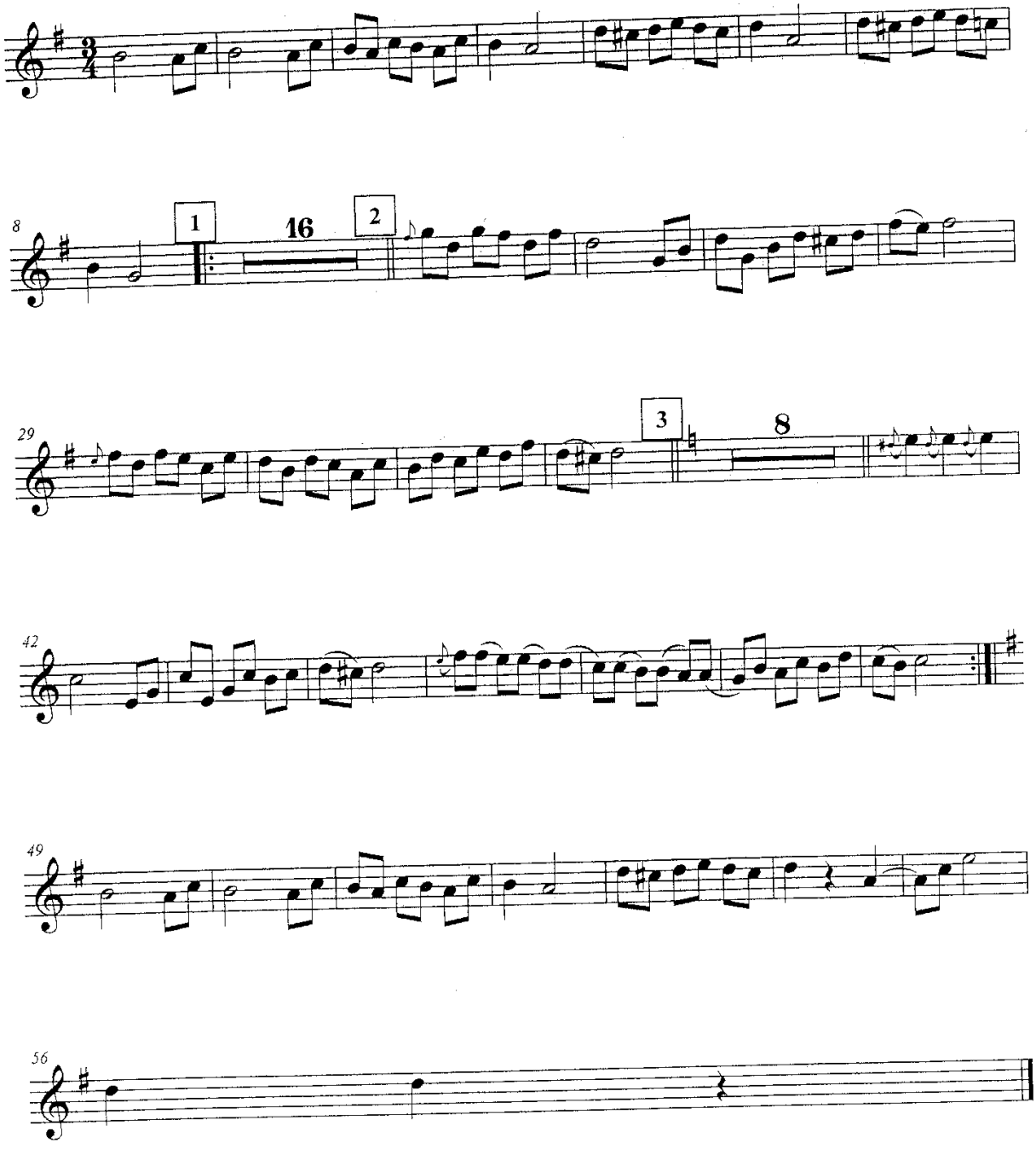
Vargas / Fuentes



Violín 2

El Tirador

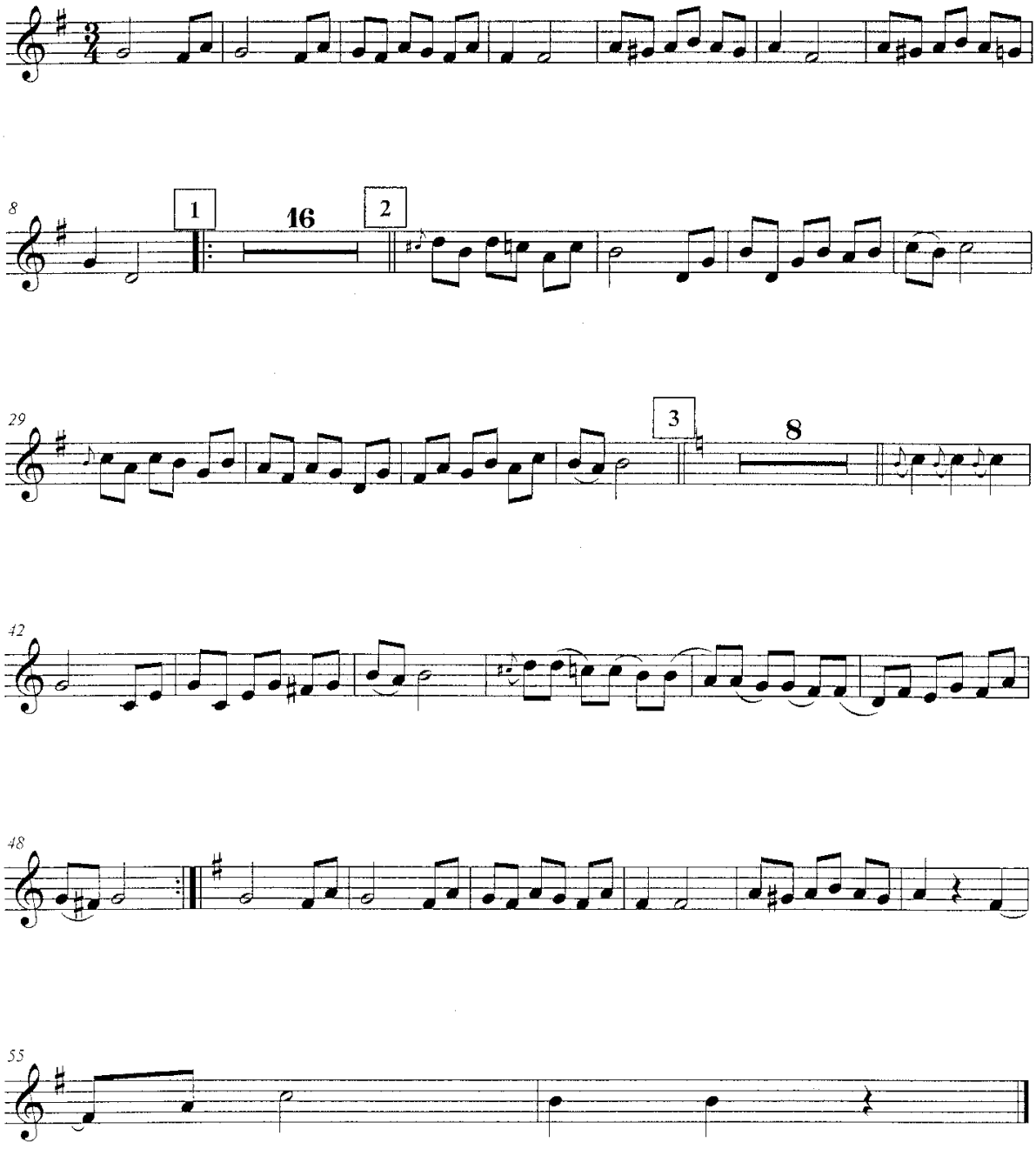
Vargas / Fuentes



Violín 3

El Tirador

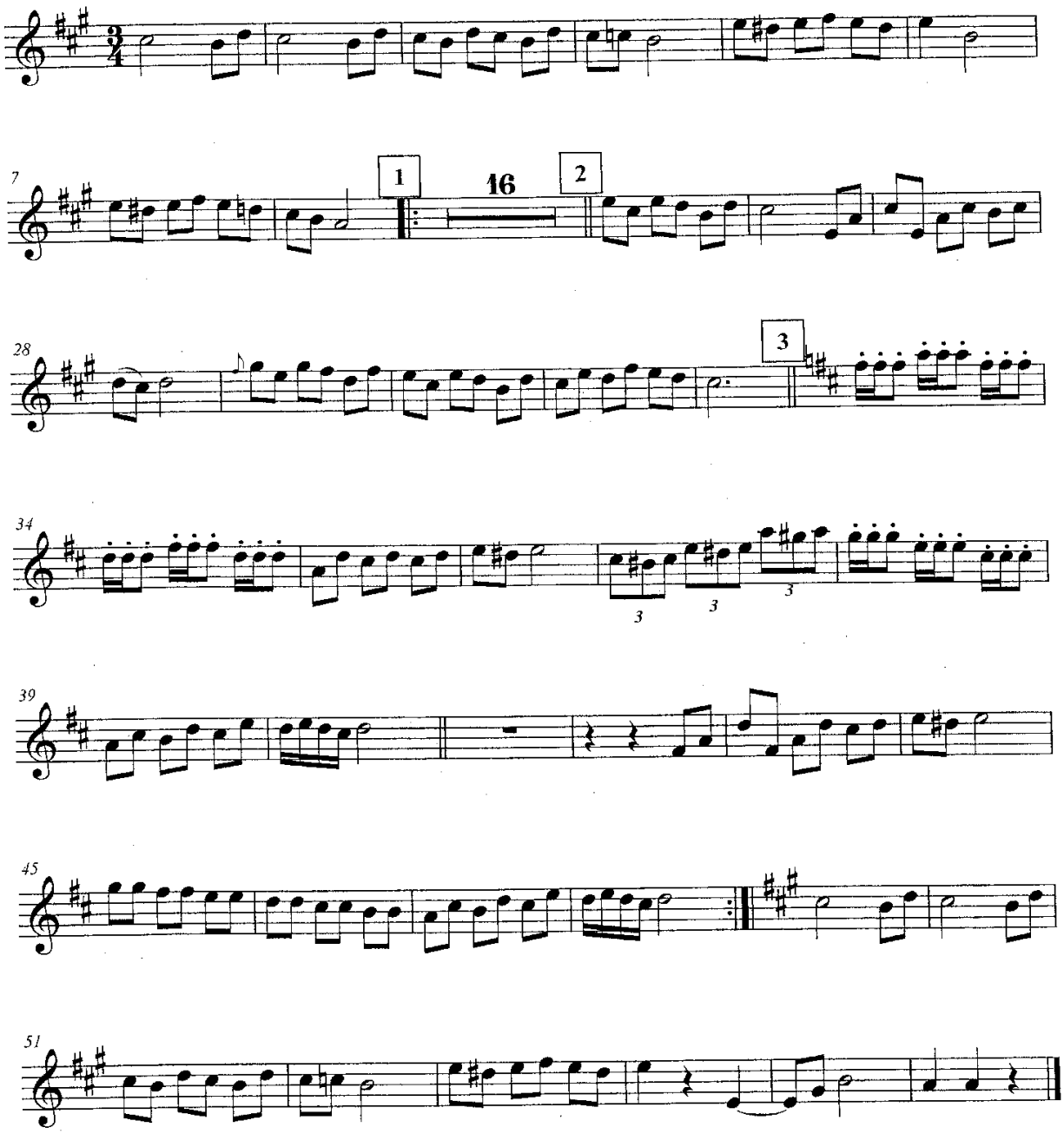
Vargas / Fuentes



Trompeta 1

El Tirador

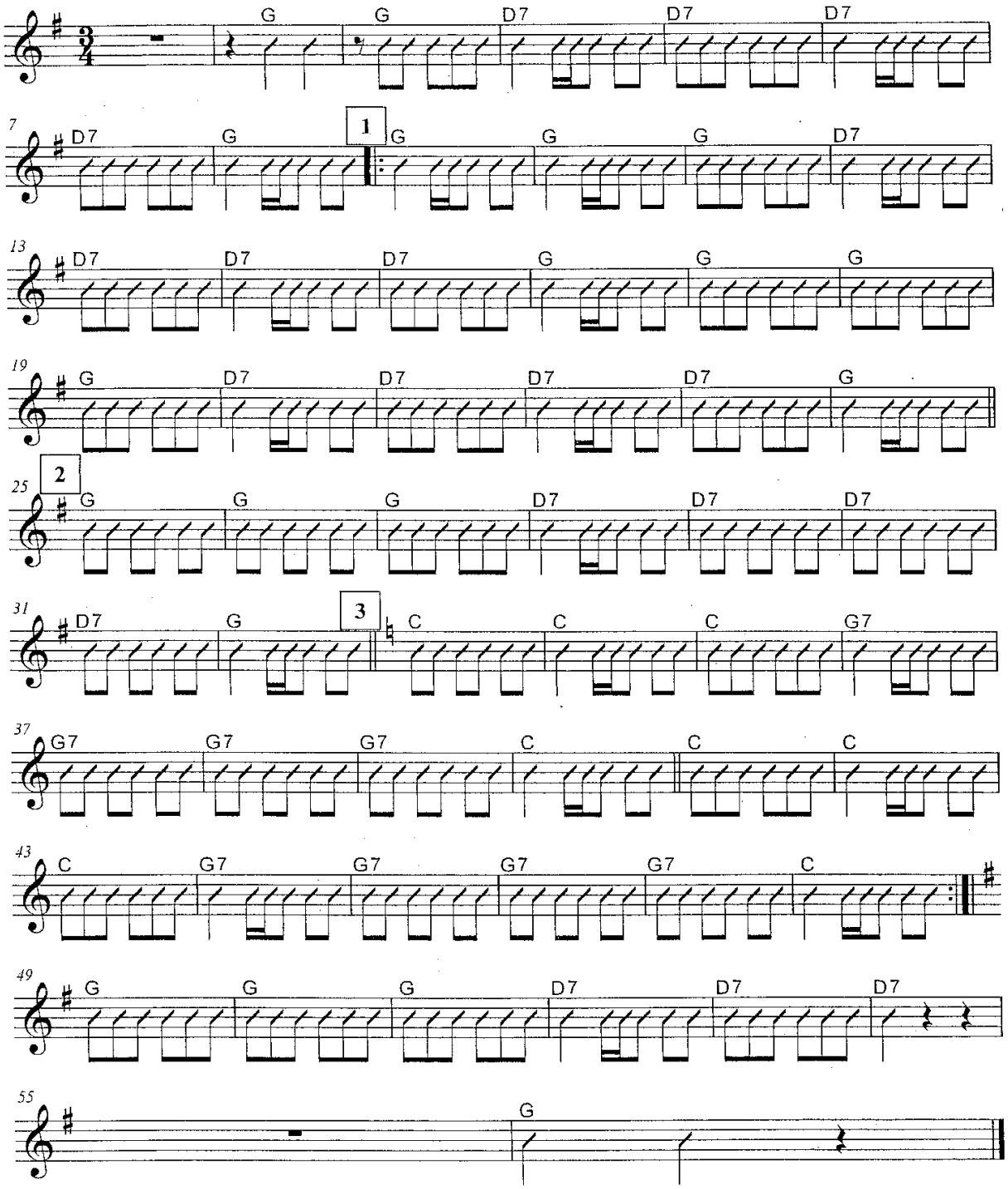
Vargas / Fuentes



Armonia

El Tirador

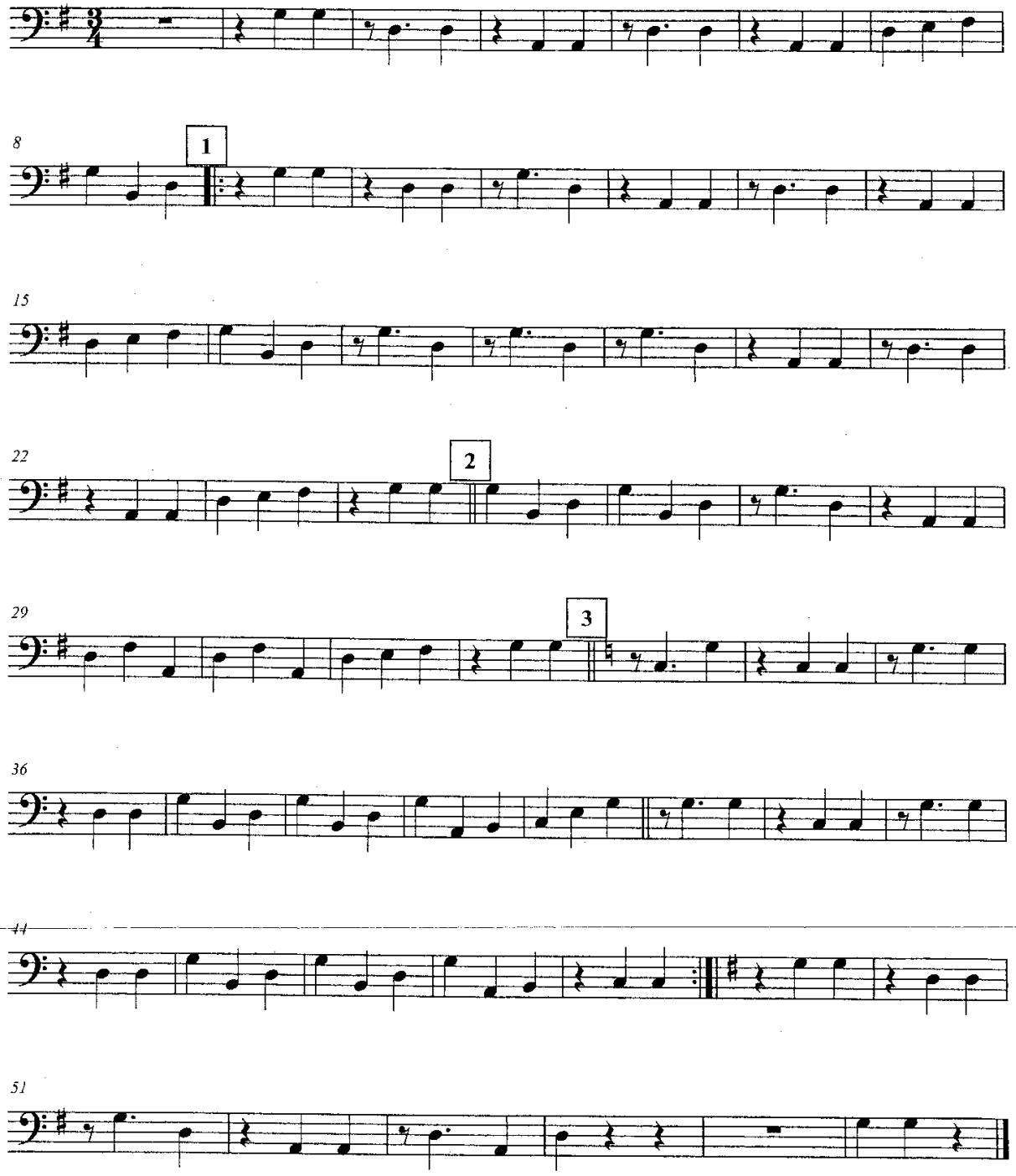
Vargas / Fuentes



Guitarrón

El Tirador

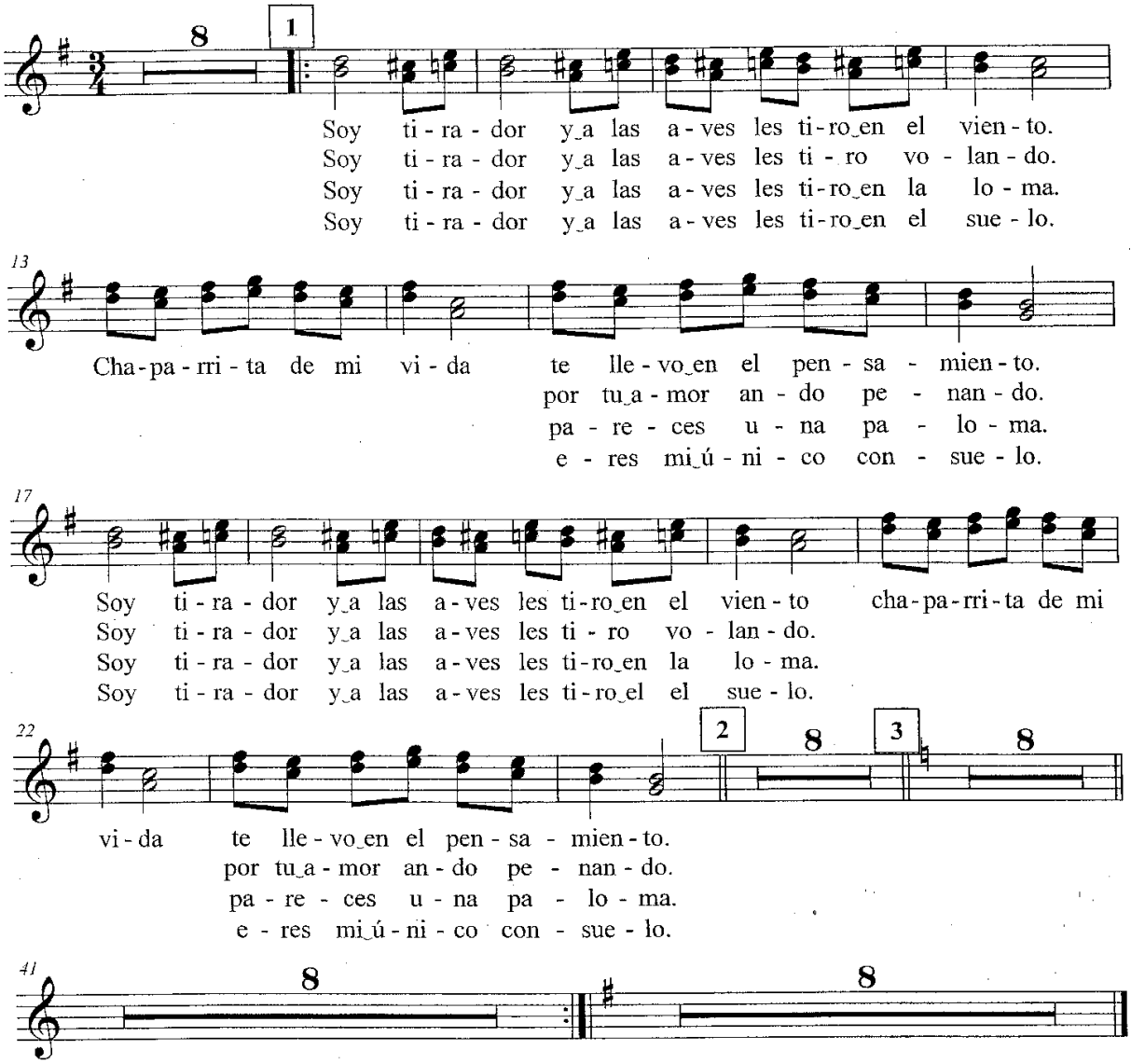
Vargas / Fuentes



Voz

El Tirador

Vargas / Fuentes



El Tirador

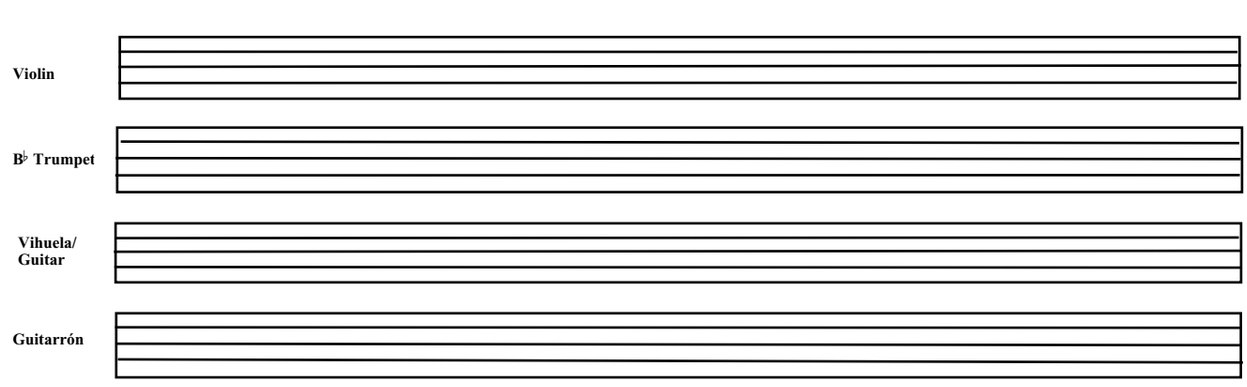
Soy tirador y a las aves les tiro en el viento
Chaparrita de mi vida te llevo en el pensamiento.
Soy tirador y a las aves les tiro en el viento
Chaparrita de mi vida te traigo en el pensamiento.

Soy tirador y a las aves les tiro volando
Chaparrita de mi vida por tu amor ando penando.
Soy tirador y a las aves les tiro volando
Chaparrita de mi vida por tu amor ando penando.

Soy tirador y a las aves les tiro en la loma
Chaparrita de mi vida pareces una paloma.
Soy tirador y a las aves les tiro en la loma
Chaparrita de mi vida pareces una paloma.

Soy tirador y a las aves le tiro en el suelo
Chaparrita de mi vida eres mi único consuelo.
Soy tirador y a las aves le tiro en el suelo
Chaparrita de mi vida eres mi único consuelo.

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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Planning for Success Additional Notes

Leave Blank

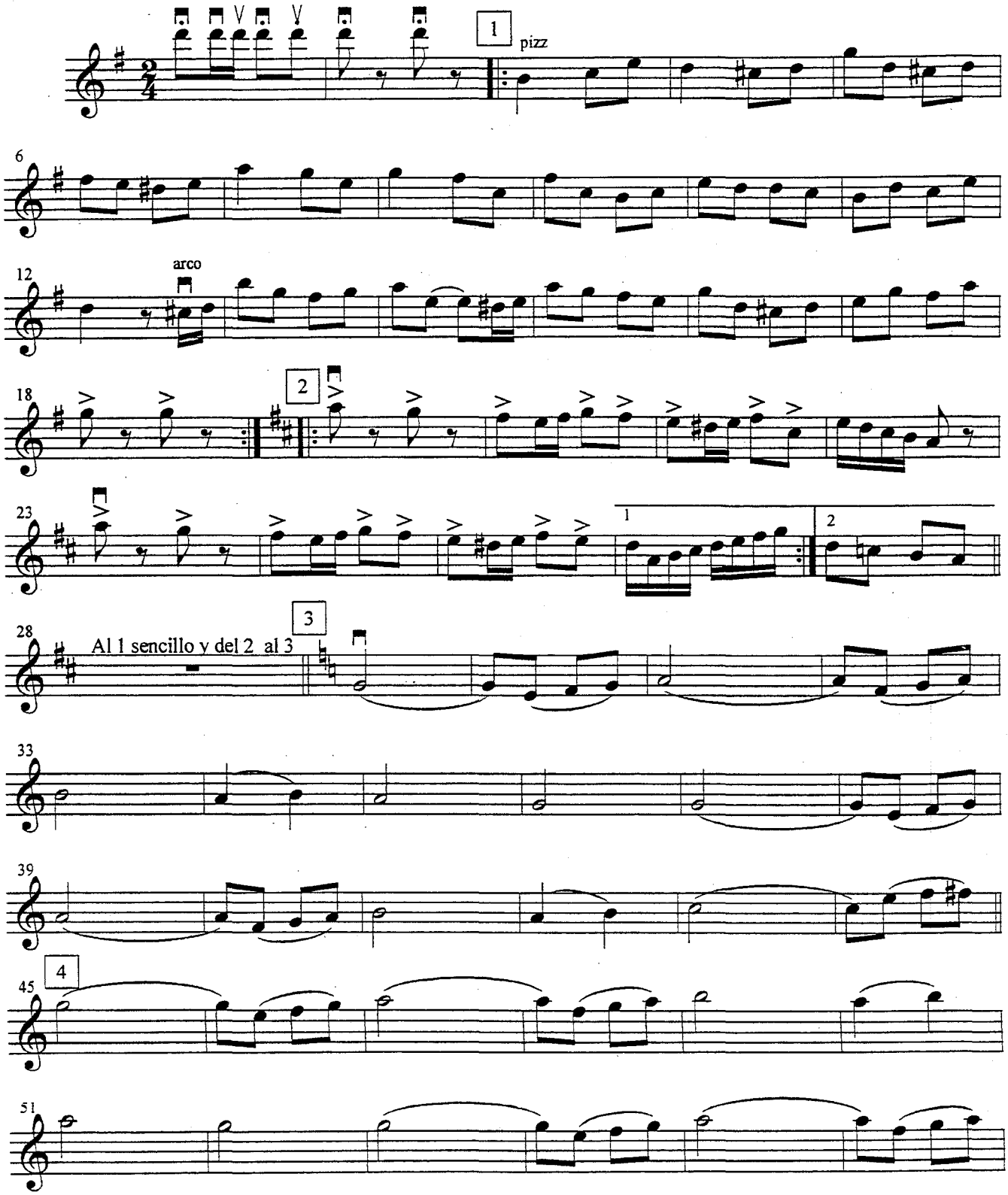
To facilitate page turns

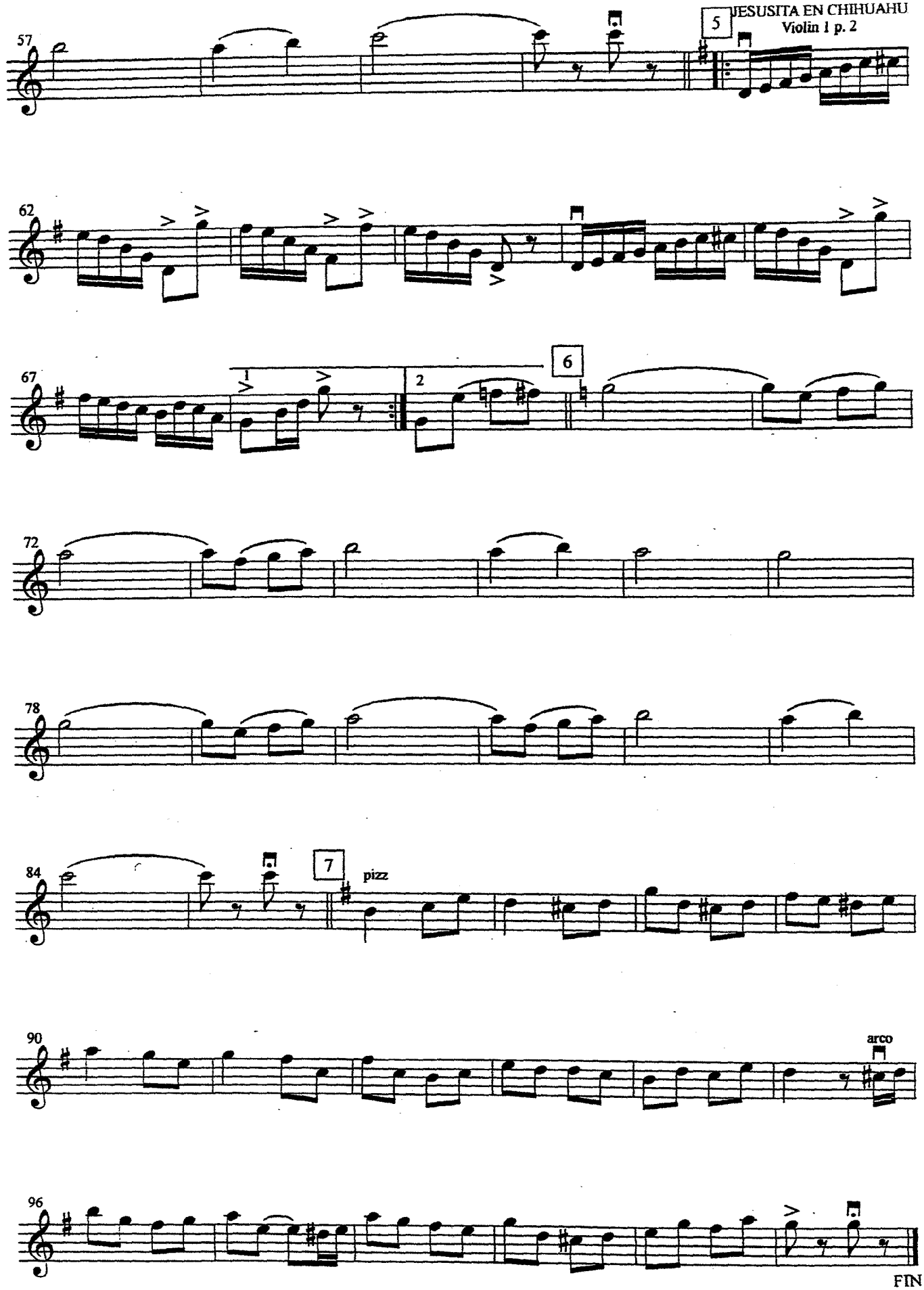
Jesusita En Chihuahua

JESUSITA EN CHIHUAHUA

Violin 1

Trans. by JESUS GUZMAN



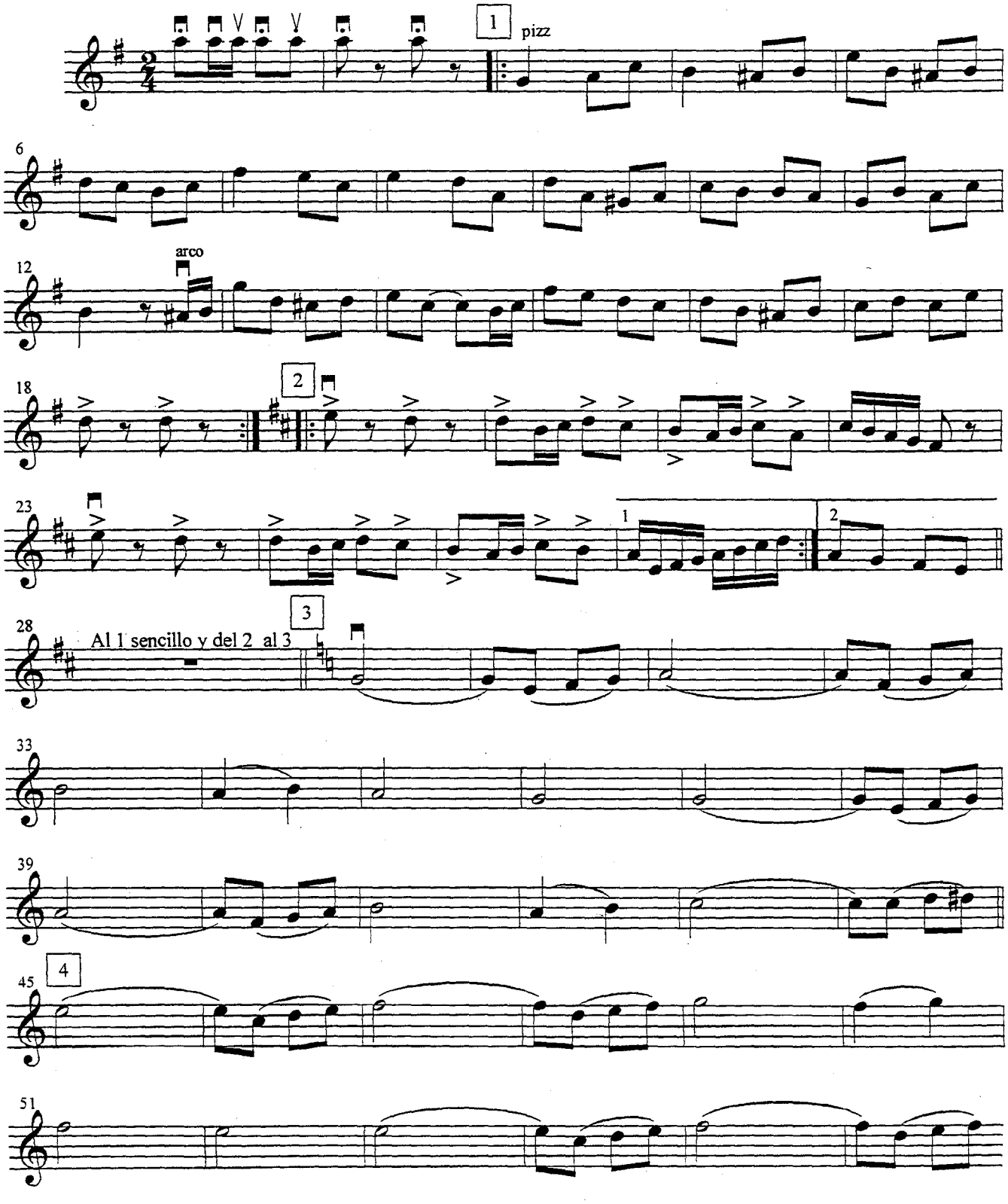


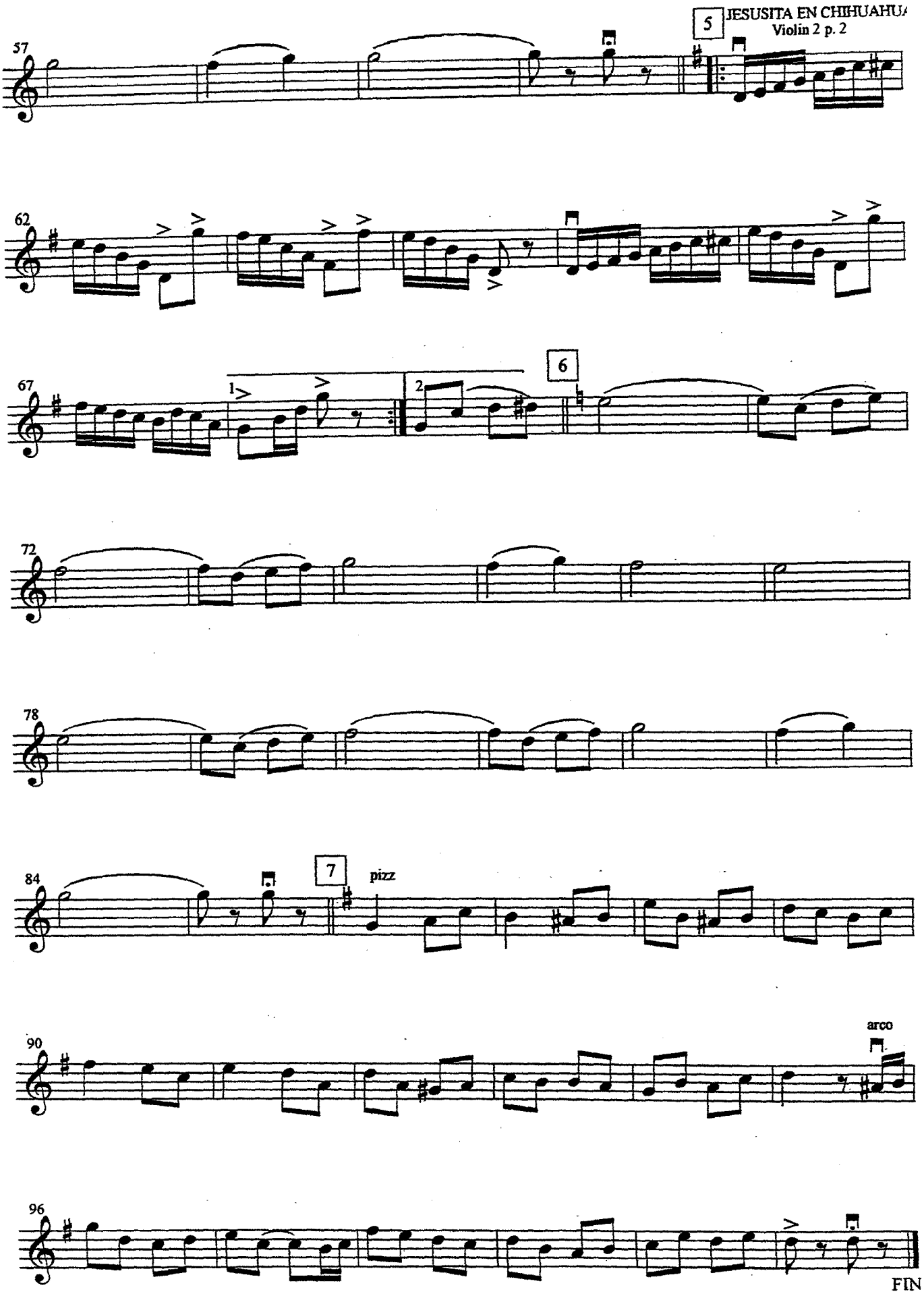
FIN

JESUSITA EN CHIHUAHUA

Violin 2

Trans. by JESUS GUZMAN

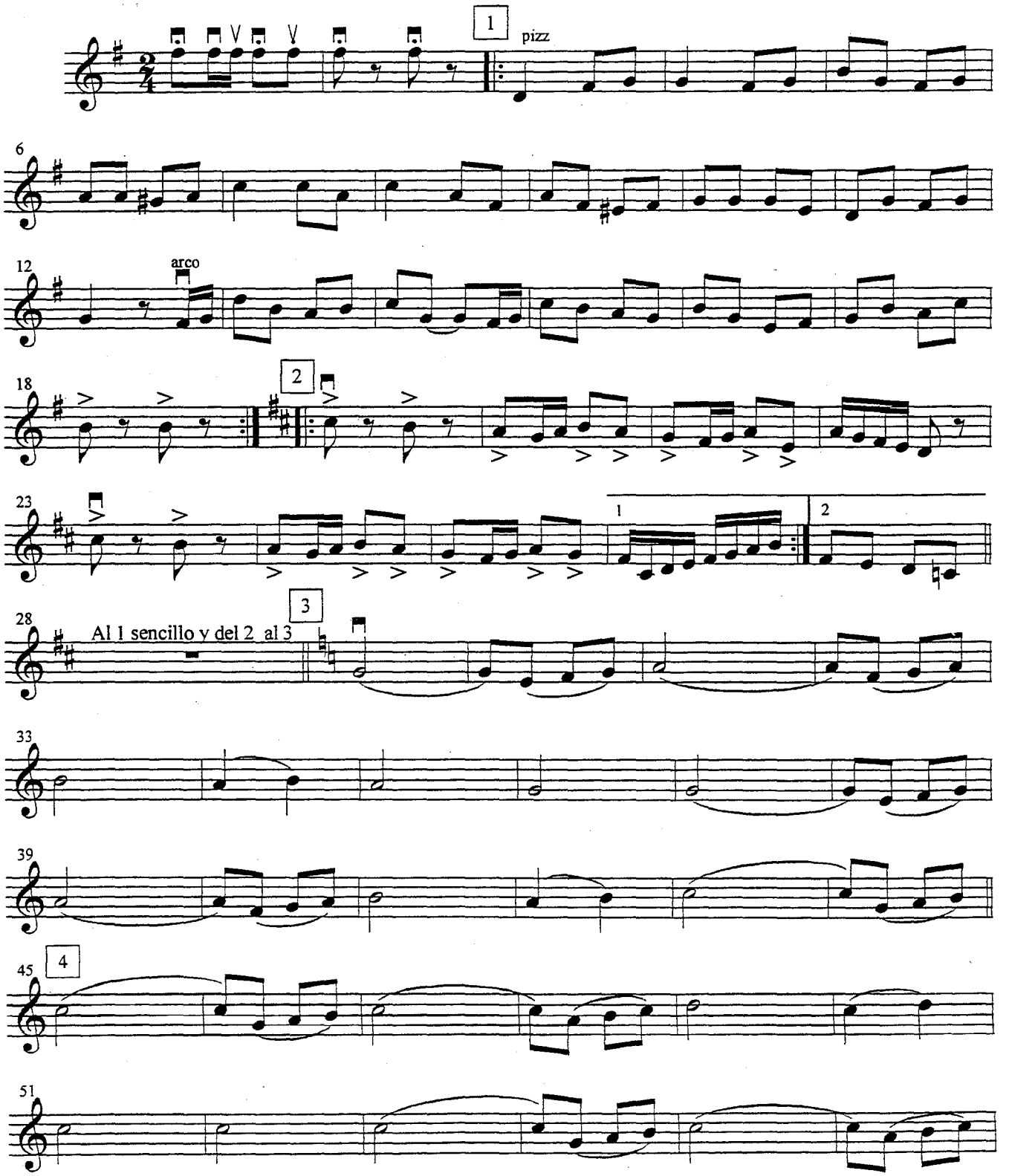


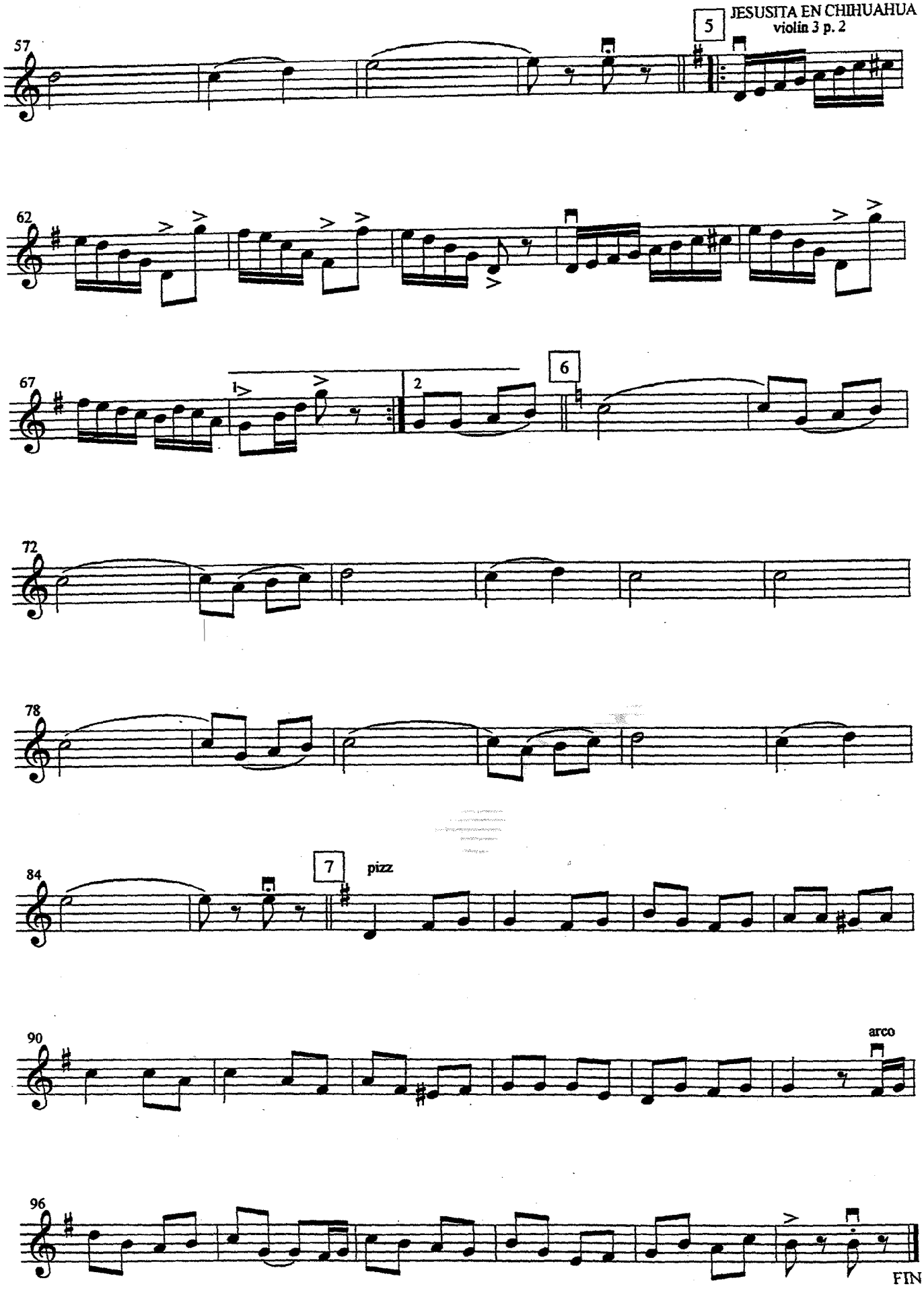

5
57
62
67
1
2
6
72
78
7
84
pizz
90
arco
96
FIN

JESUSITA EN CHIHUAHUA

Violin 3

Trans. by JESUS GUZMAN

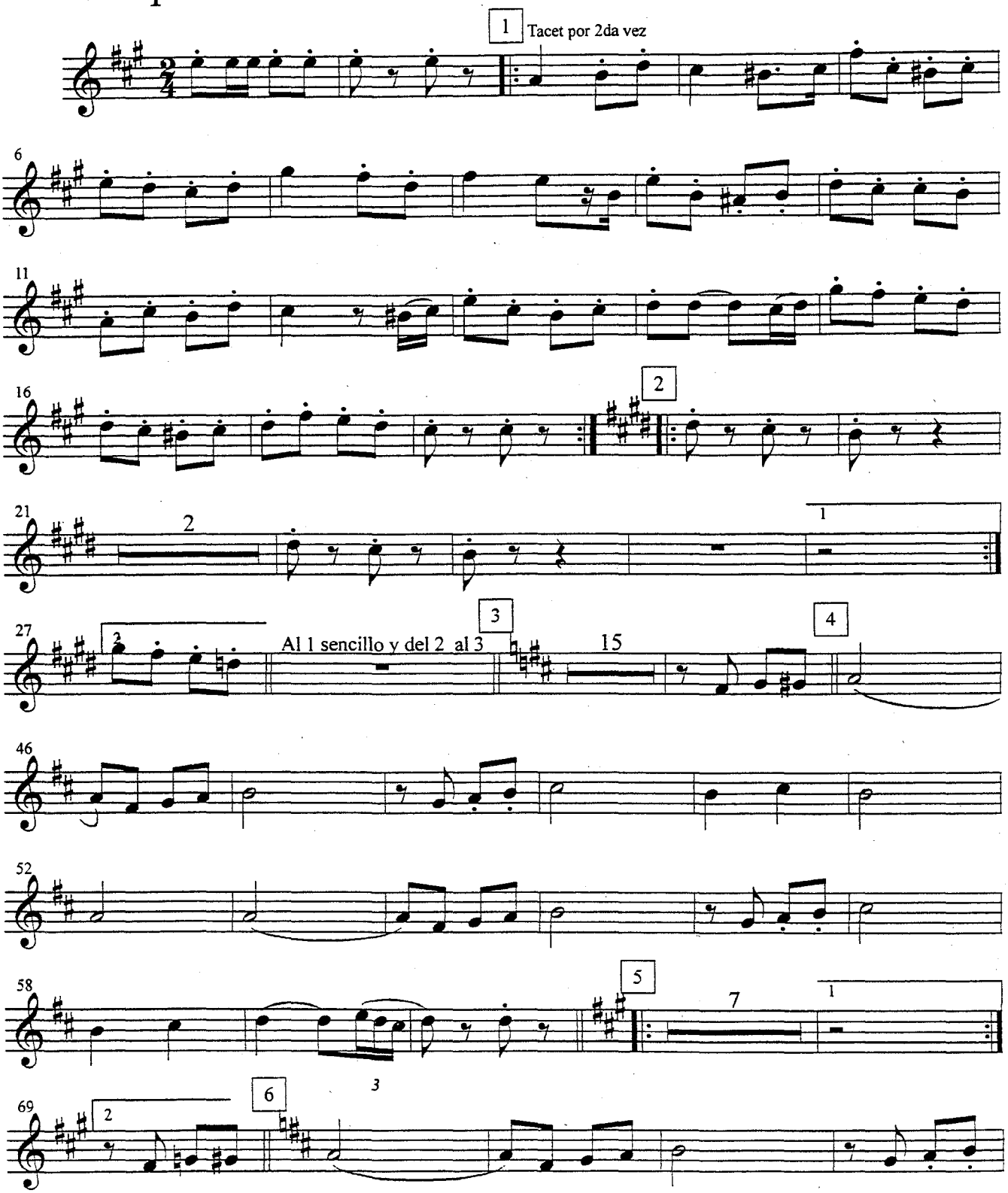


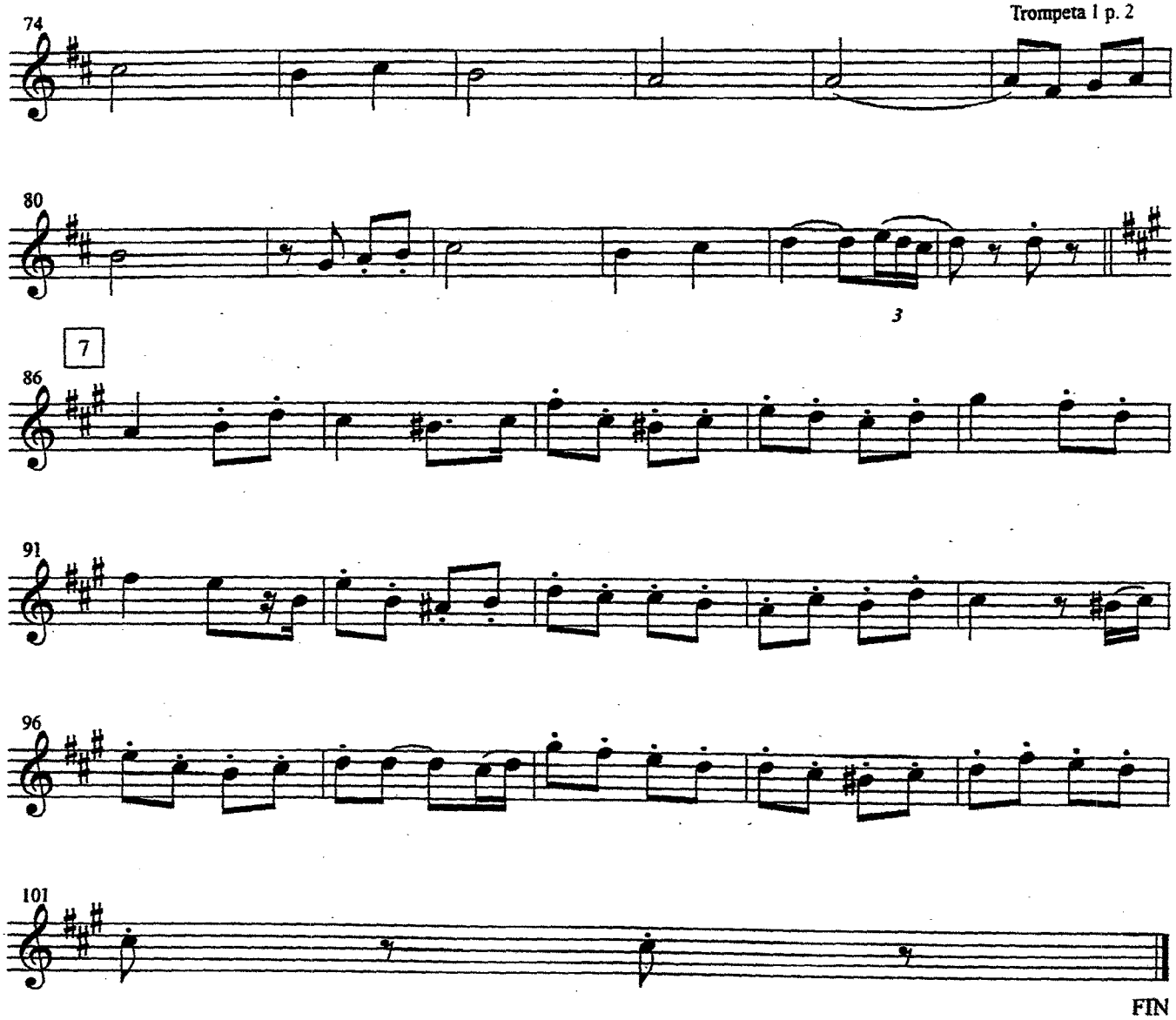

5
57
62
67
1
2
6
72
78
7
pizz
84
90
arco
96
FIN

JESUSITA EN CHIHUAHUA

Trompeta 1

Trans. by JESUS GUZMAN

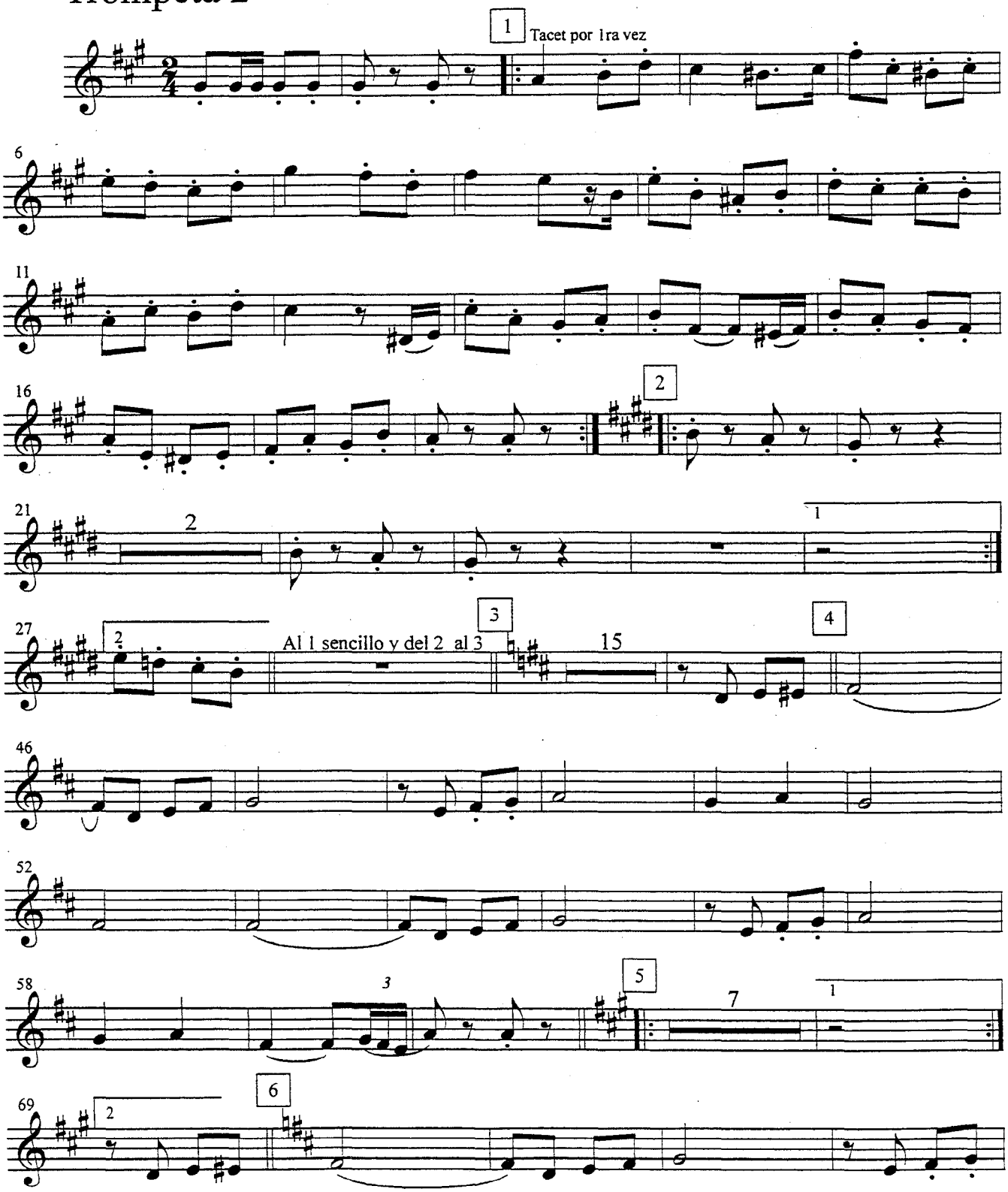


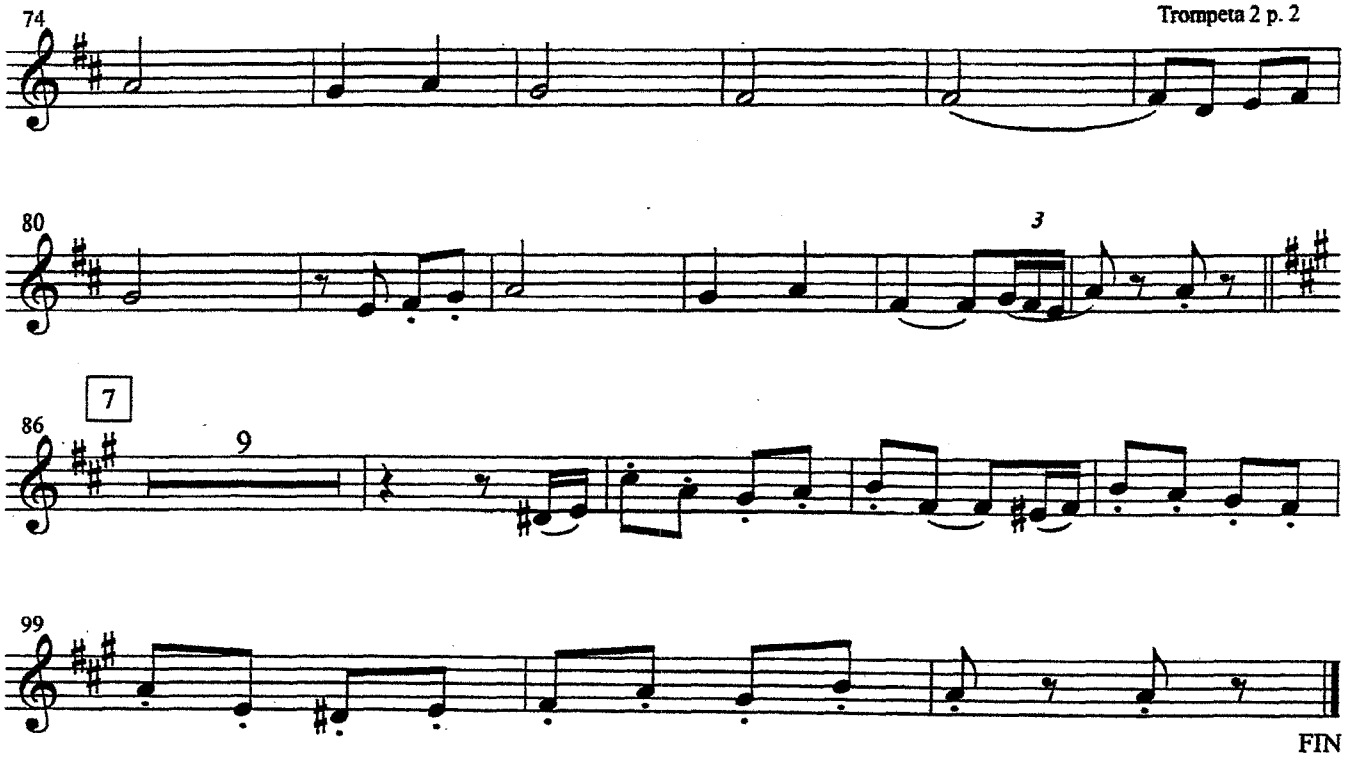

74
80
3
7
86
91
96
101
FIN

JESUSITA EN CHIHUAHUA

Trompeta 2

Trans. by JESUS GUZMAN

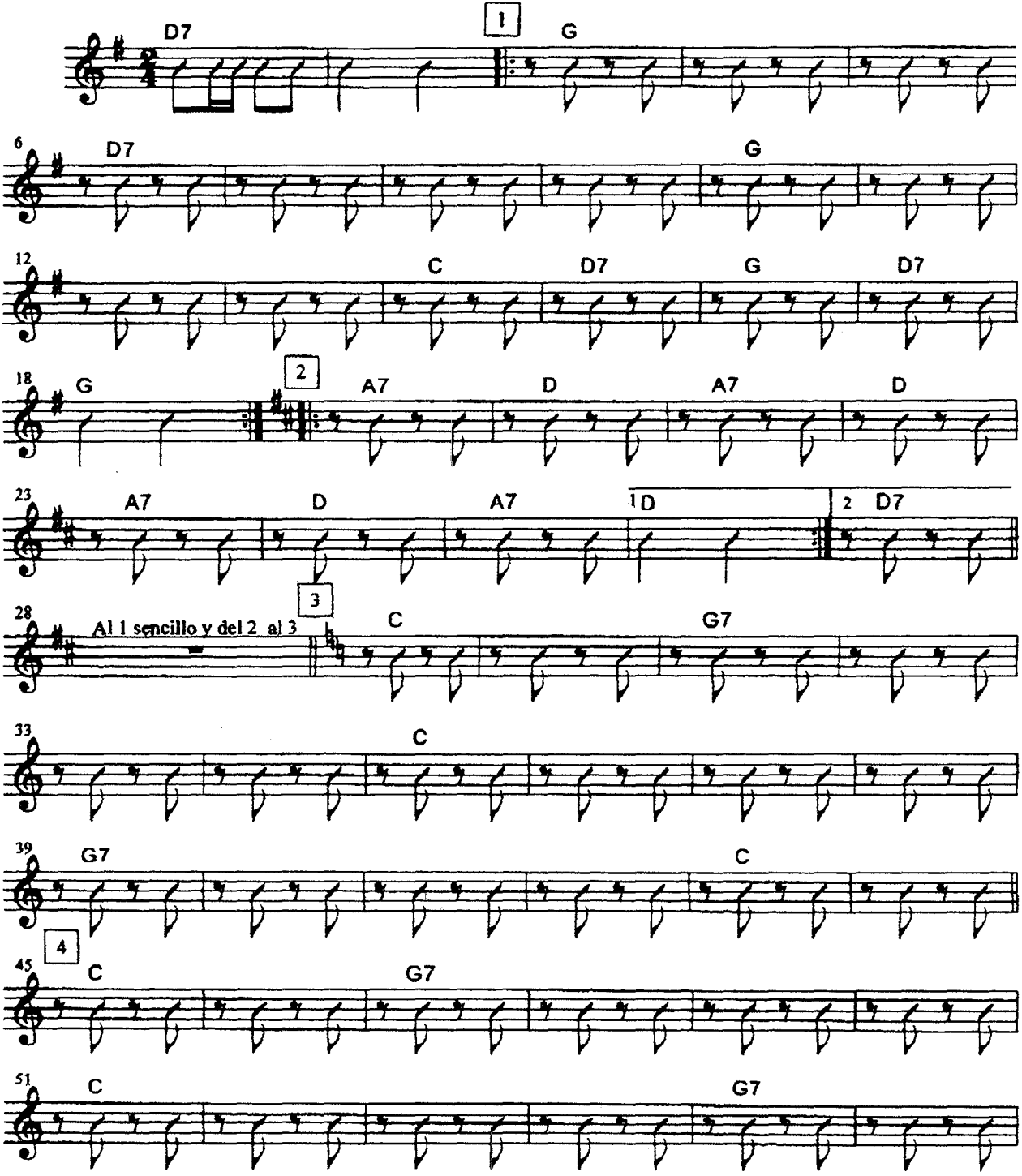


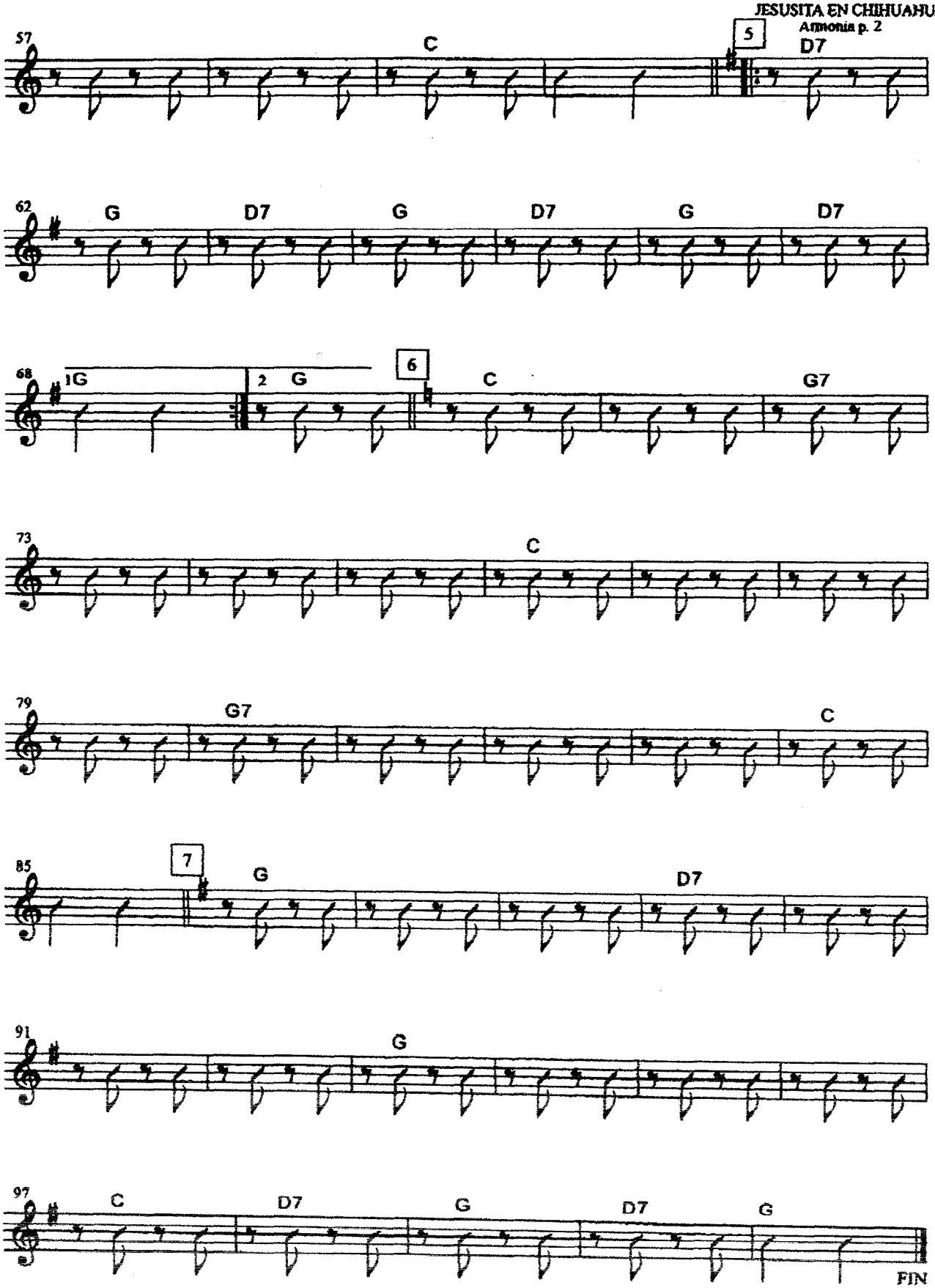

74
80
3
7
86
9
99
FIN

JESUSITA EN CHIHUAHUA

Armonia

Trans. by JESUS GUZMAN

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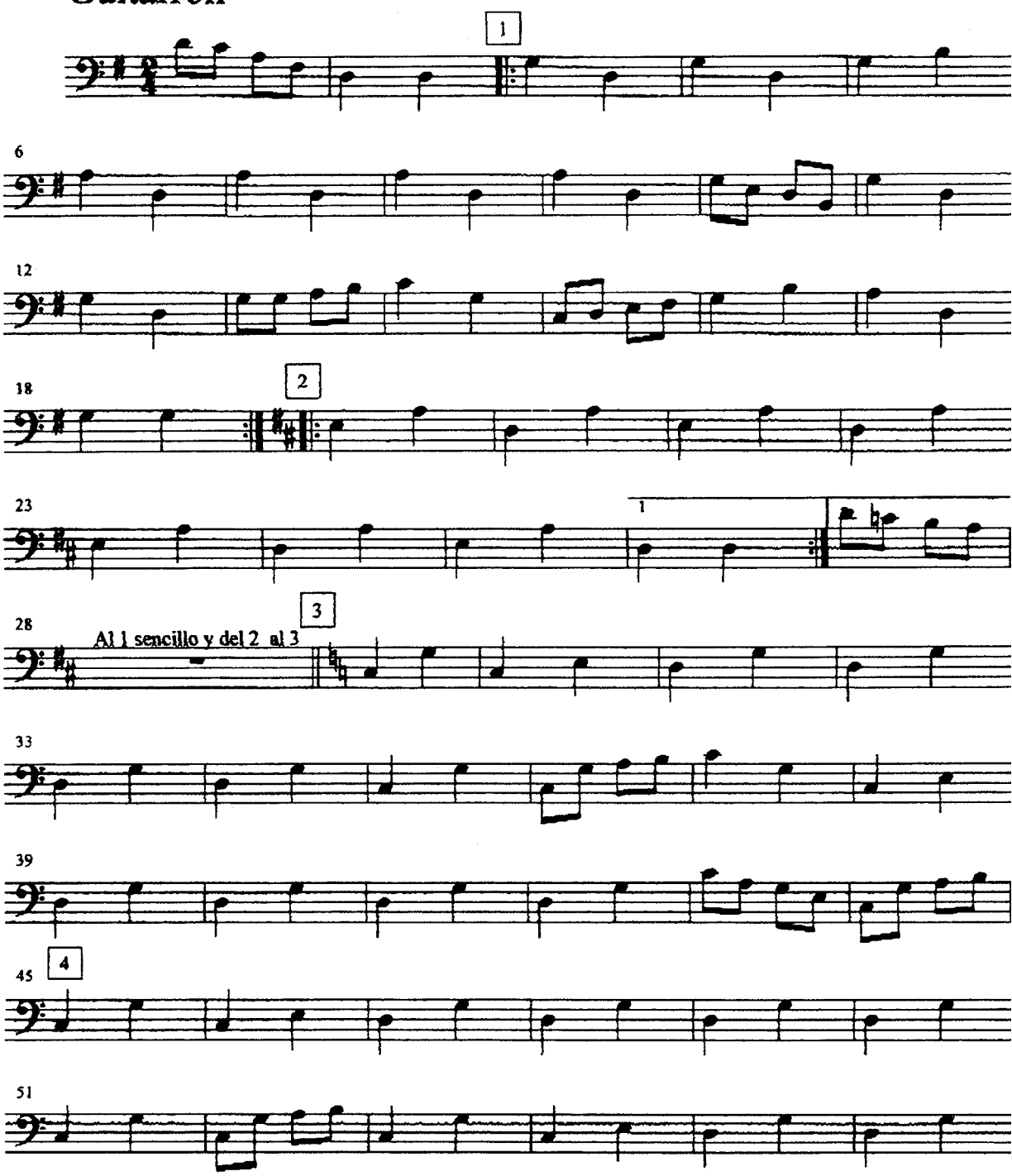
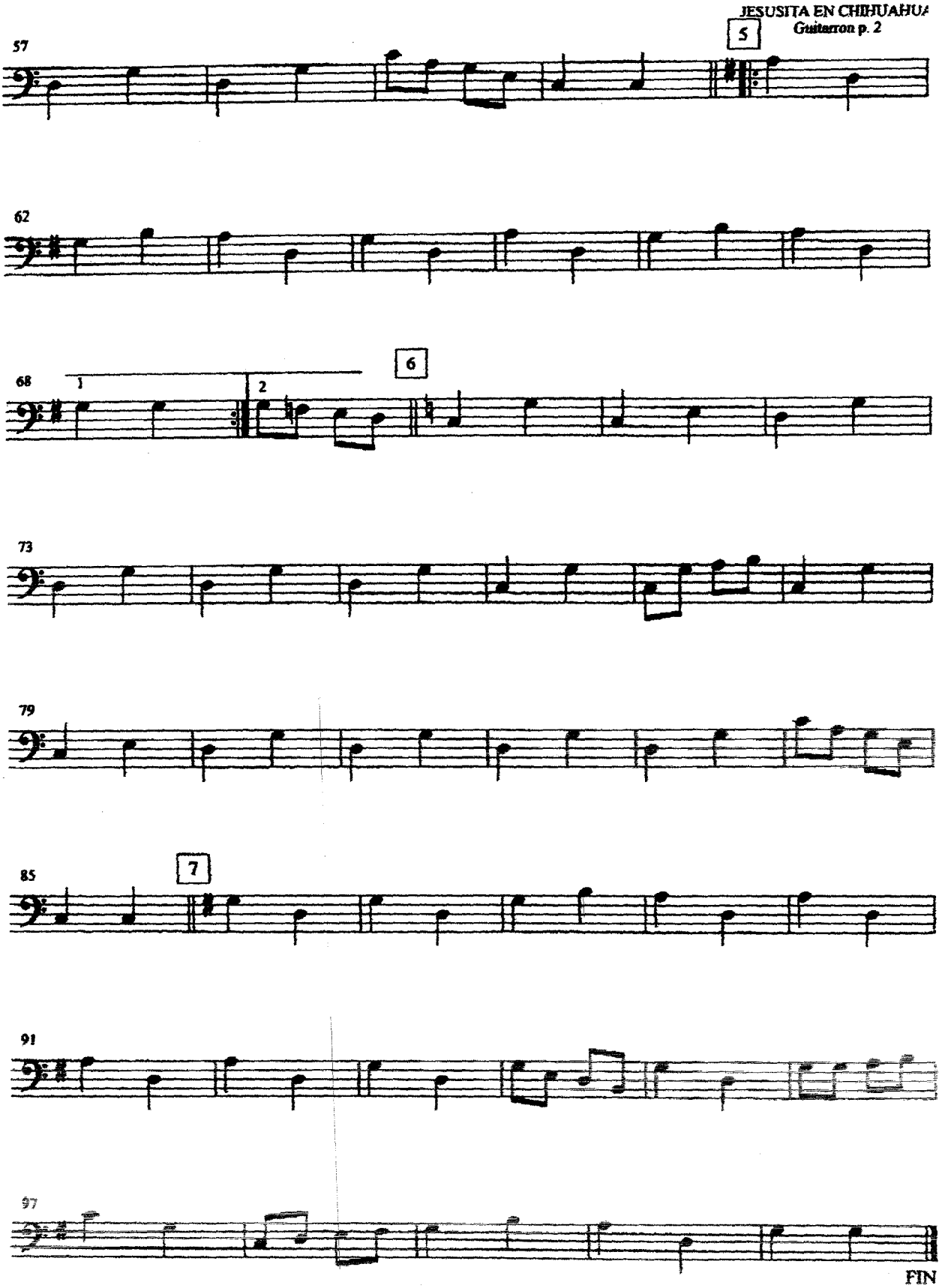
C
5
D7
62
G
D7
G
D7
G
D7
68
1G
2 G
6
C
G7
73
C
79
G7
C
85
7
G
D7
91
G
97
C
D7
G
D7
G
FIN

JESUSITA EN CHIHUAHUA

Guitarron

Trans. by JESUS GUZMAN

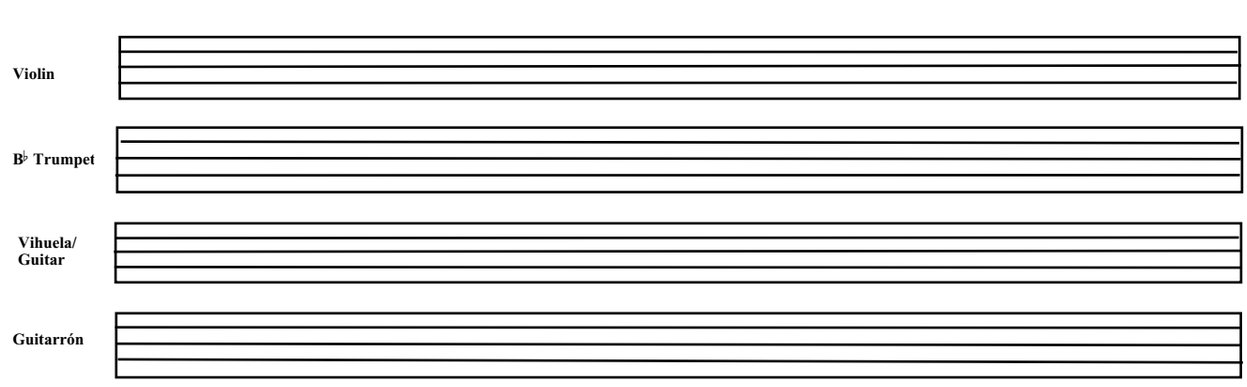



5
57
62
68
1
2
6
73
79
85
7
91
97
FIN

LEAVE BLANK

Back of Jesusita En Chihuahua Guitarron Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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Planning for Success Additional Notes

Leave Blank

To facilitate page turns

La Madrilena

Full score available on flash drive.

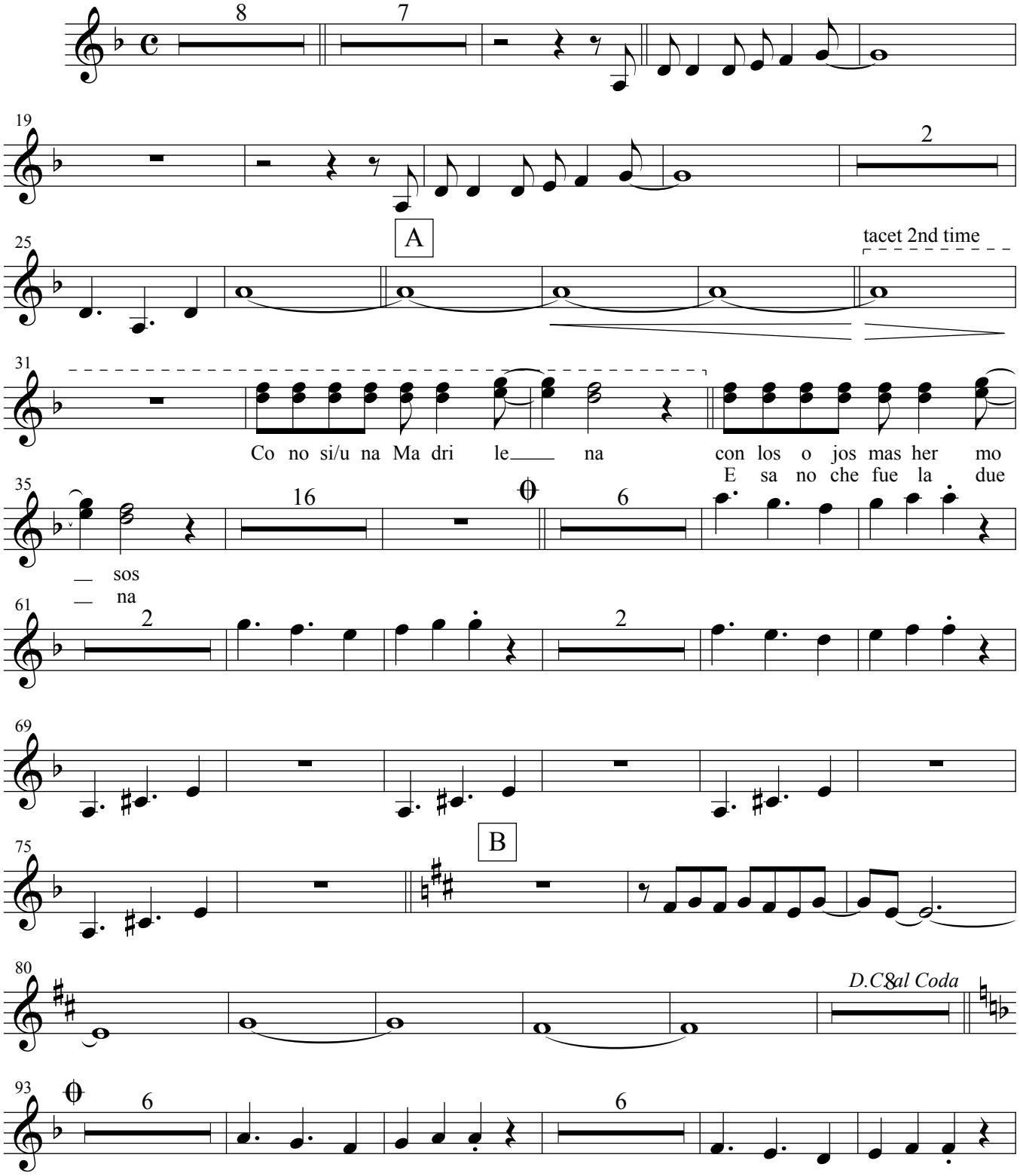
Recording available on YouTube at:
youtube.com/watch?v=C6HBUTbM2PQ

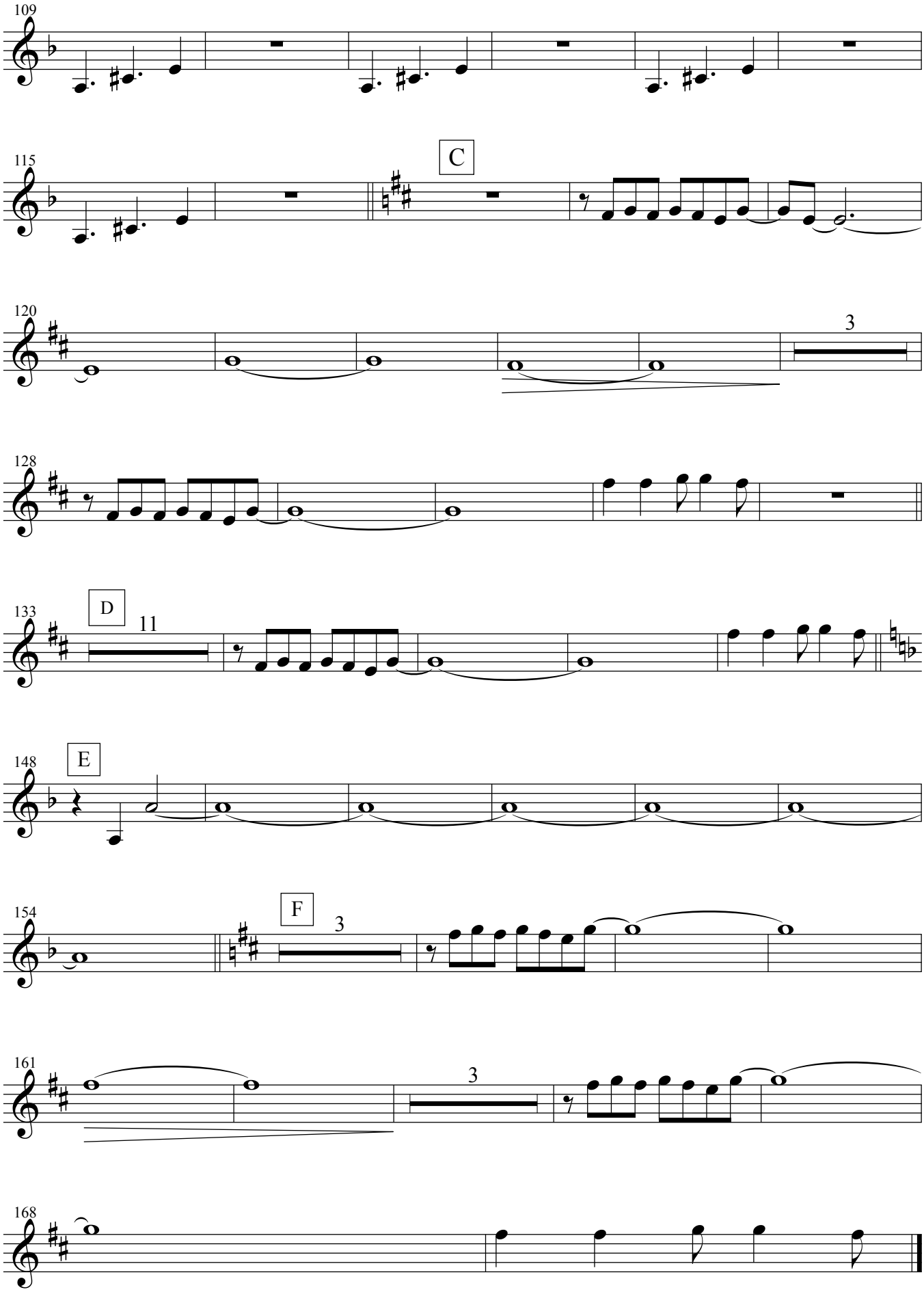
Violin 1

Arranged by: Jose Hernandez
Trans by: E. Ramirez

La Madrilena

Juan Gabriel



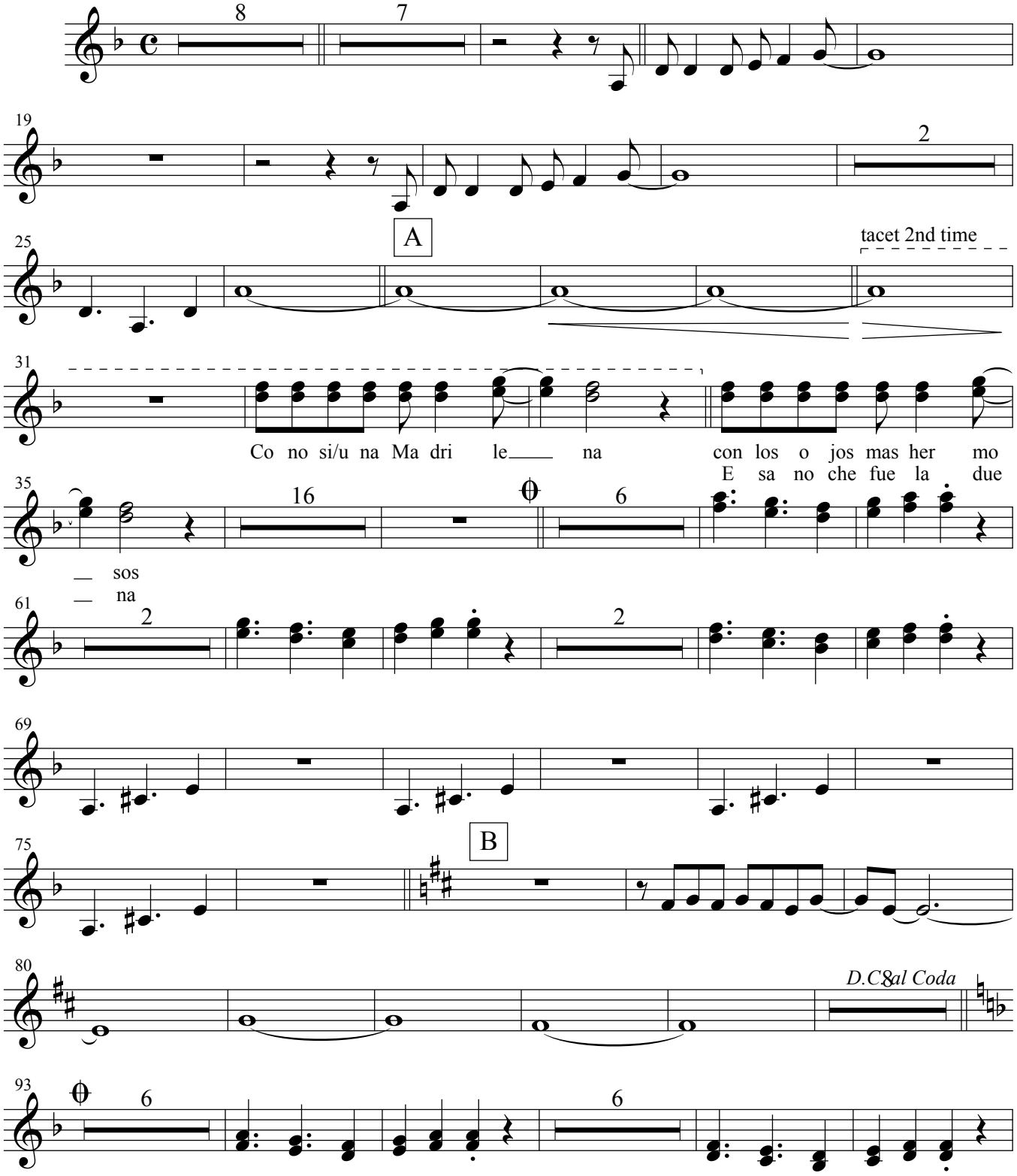

109
115
C
120
3
128
133
D
11
148
E
154
F
3
161
3
168

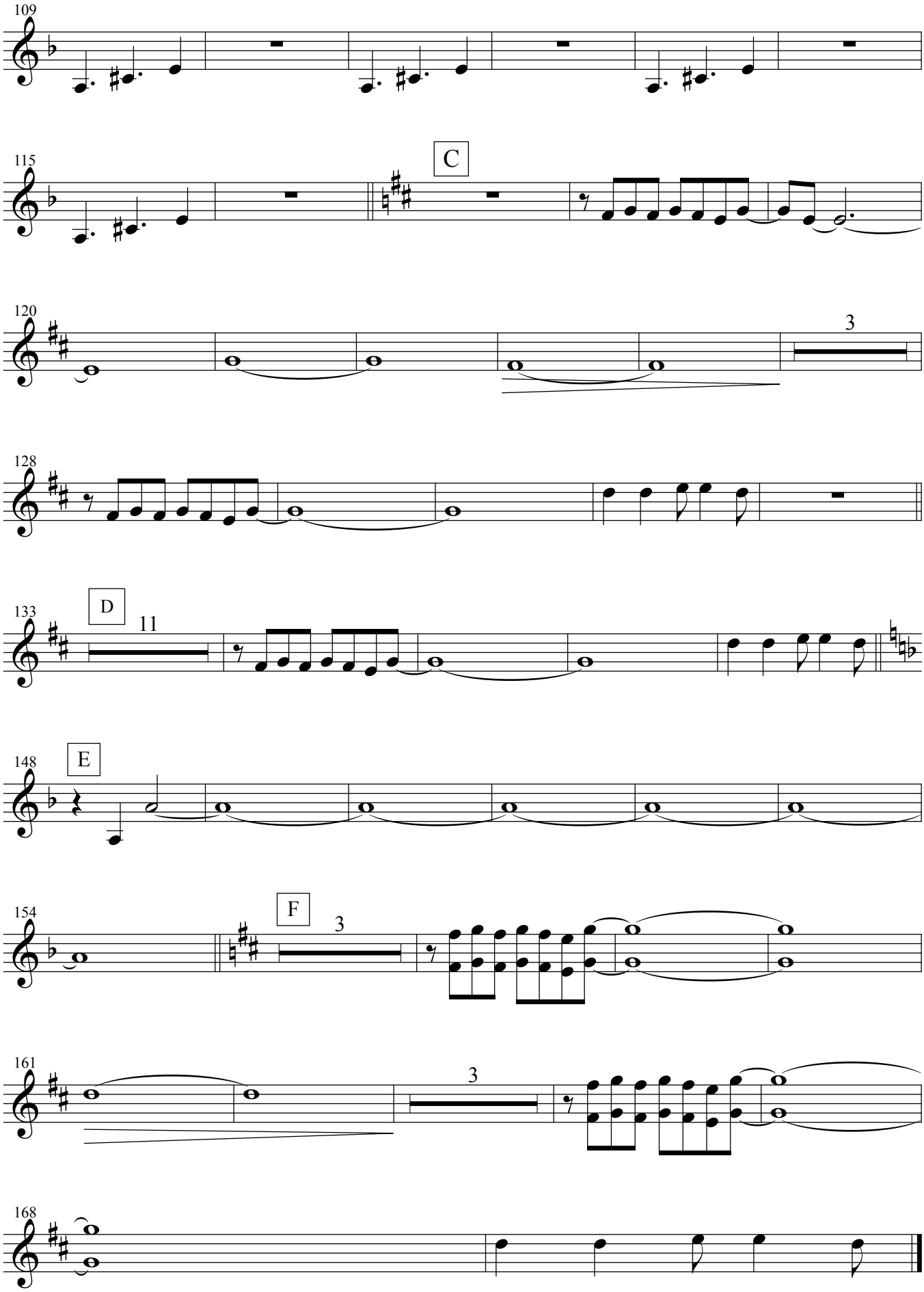
Violin 2

Arranged by: Jose Hernandez
Trans by: E. Ramirez

La Madrilena

Juan Gabriel



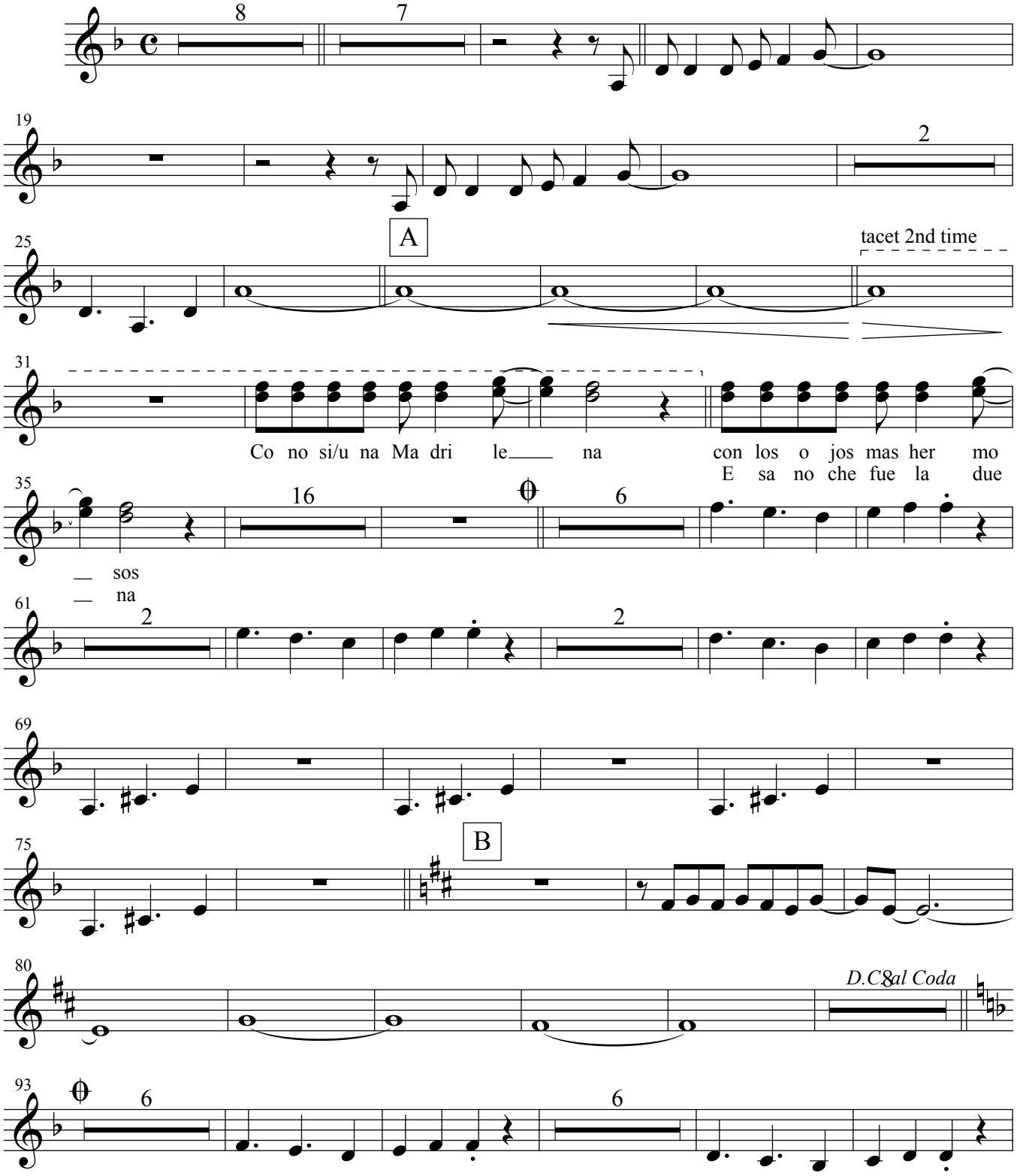

109
115
C
120
3
128
133
D
11
148
E
154
F
3
161
3
168

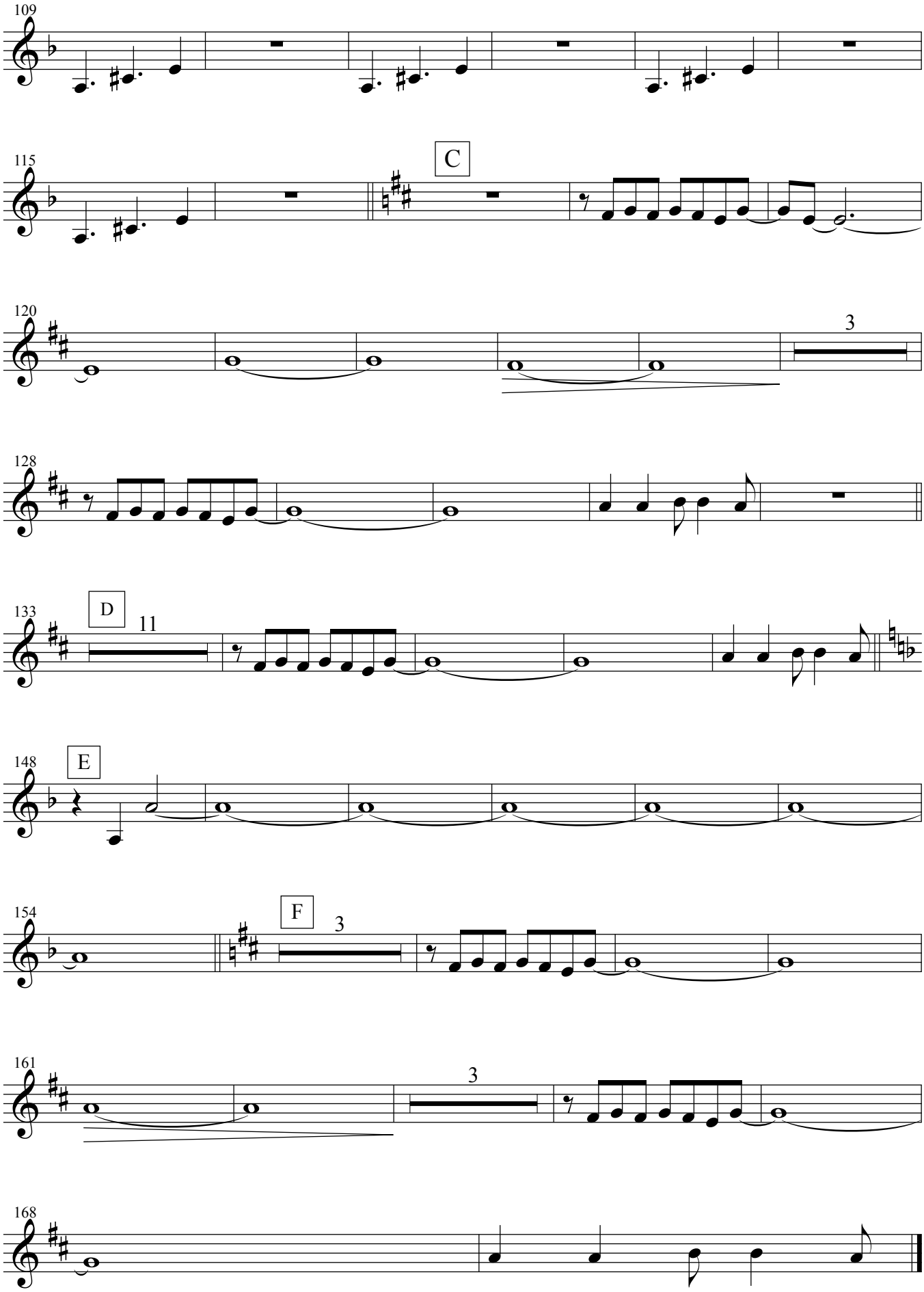
Violin 3

Arranged by: Jose Hernandez
Trans by: E. Ramirez

La Madrilena

Juan Gabriel



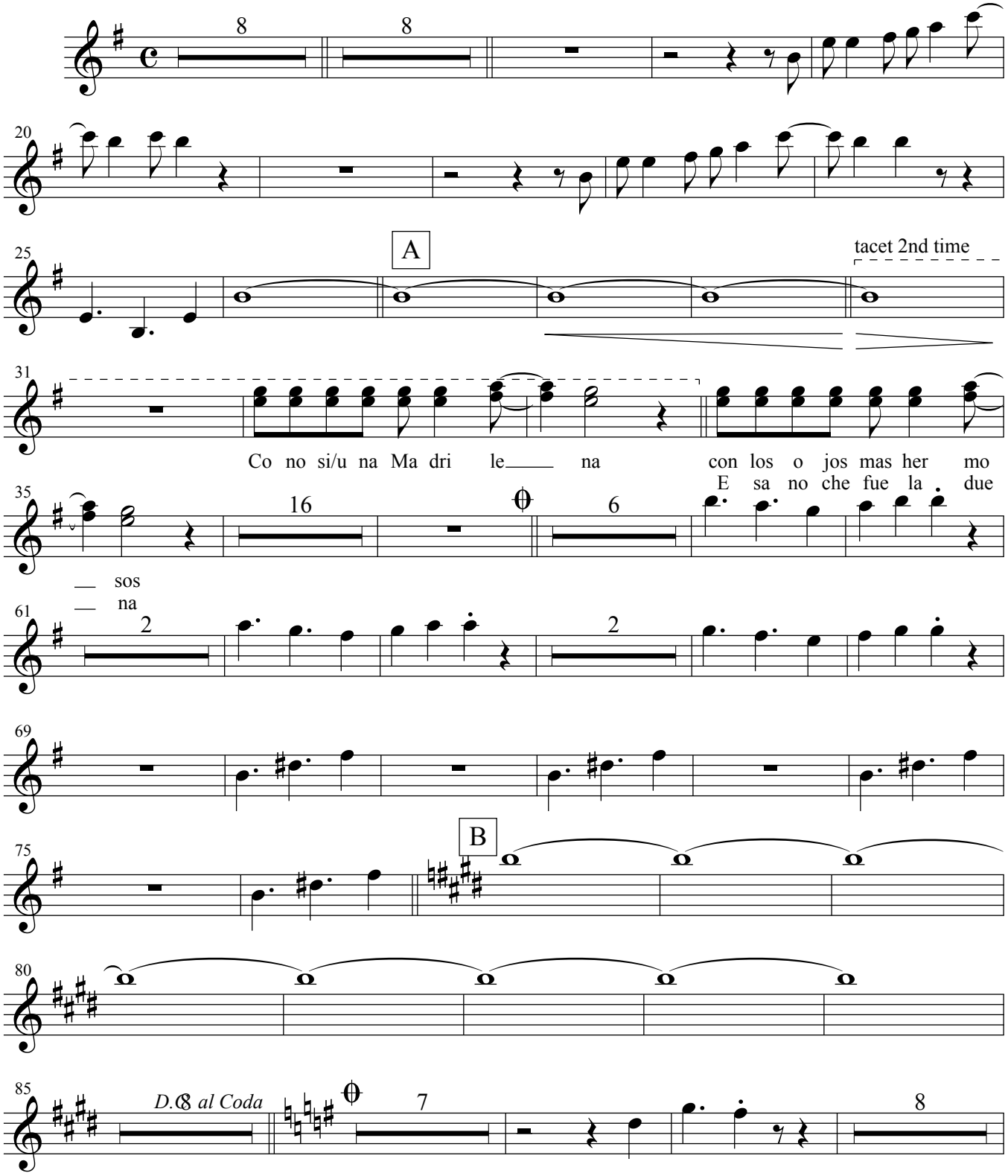

109
115
C
120
3
128
133
D
11
148
E
154
F
3
161
3
168

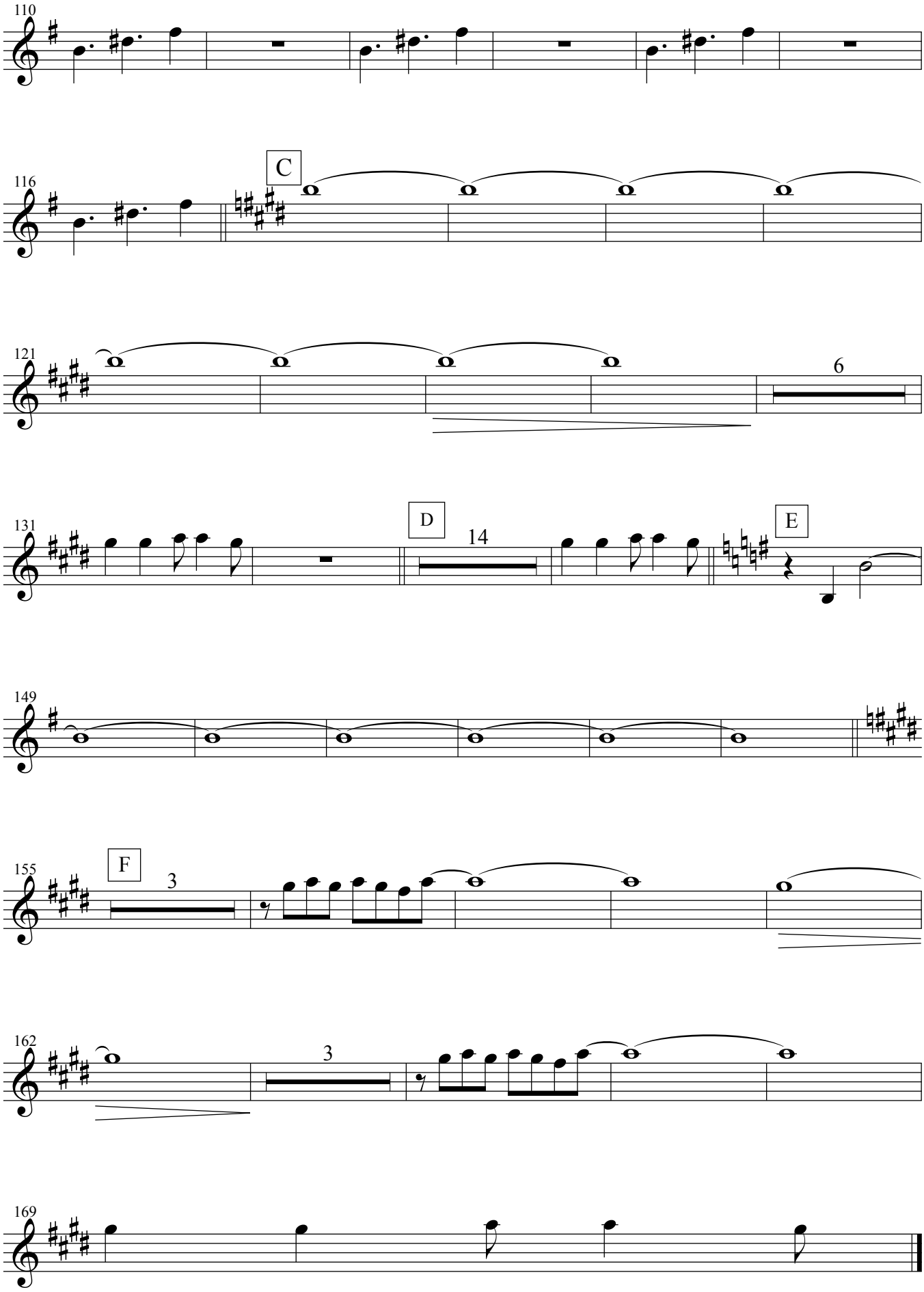
Trumpet 1

Arranged by: Jose Hernandez
Trans by: E. Ramirez

La Madrilena

Juan Gabriel



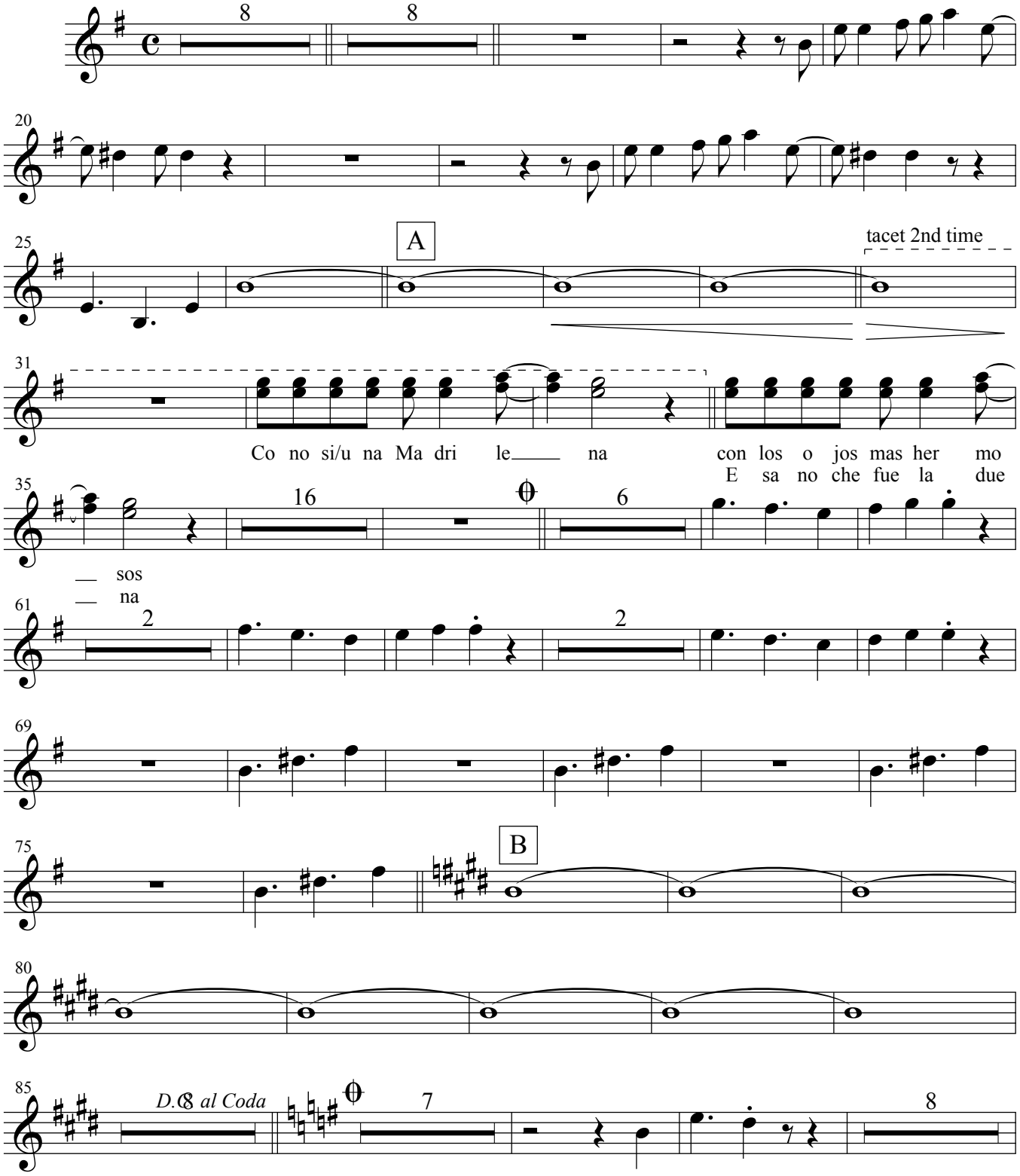

110
116
C
121
6
131
D
14
E
149
155
F
3
162
3
169

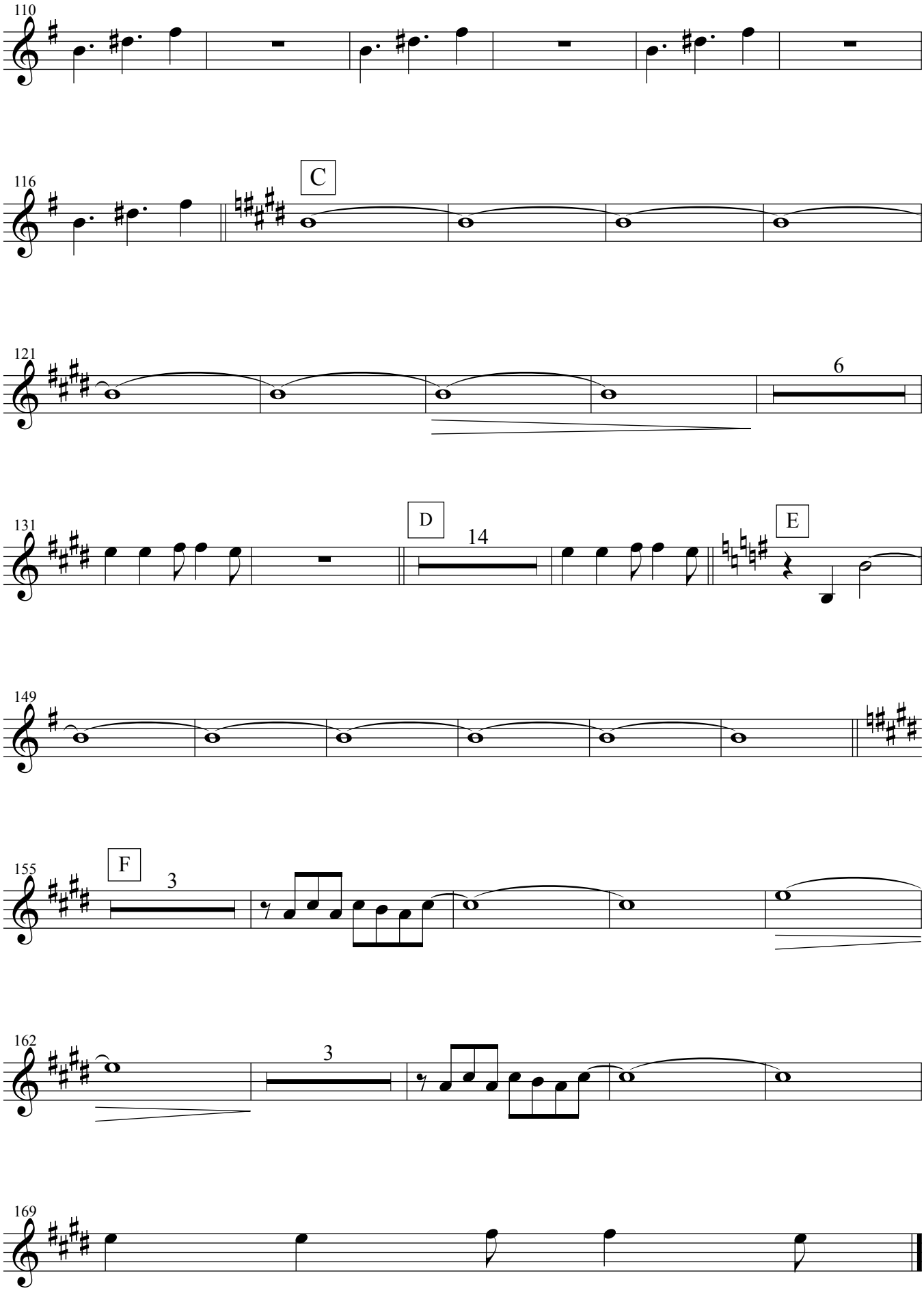
Trumpet 2

Arranged by: Jose Hernandez
Trans by: E. Ramirez

La Madrilena

Juan Gabriel

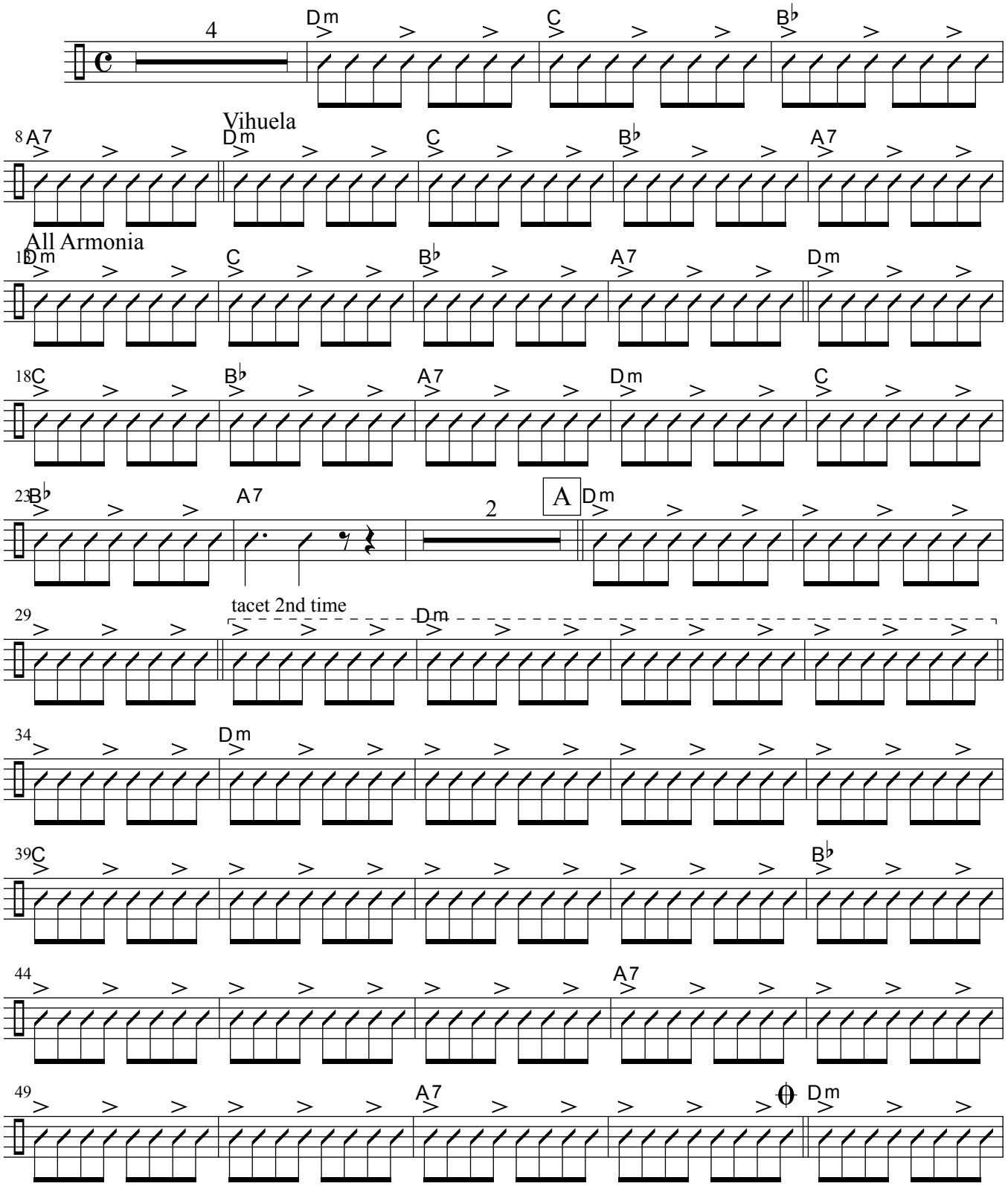


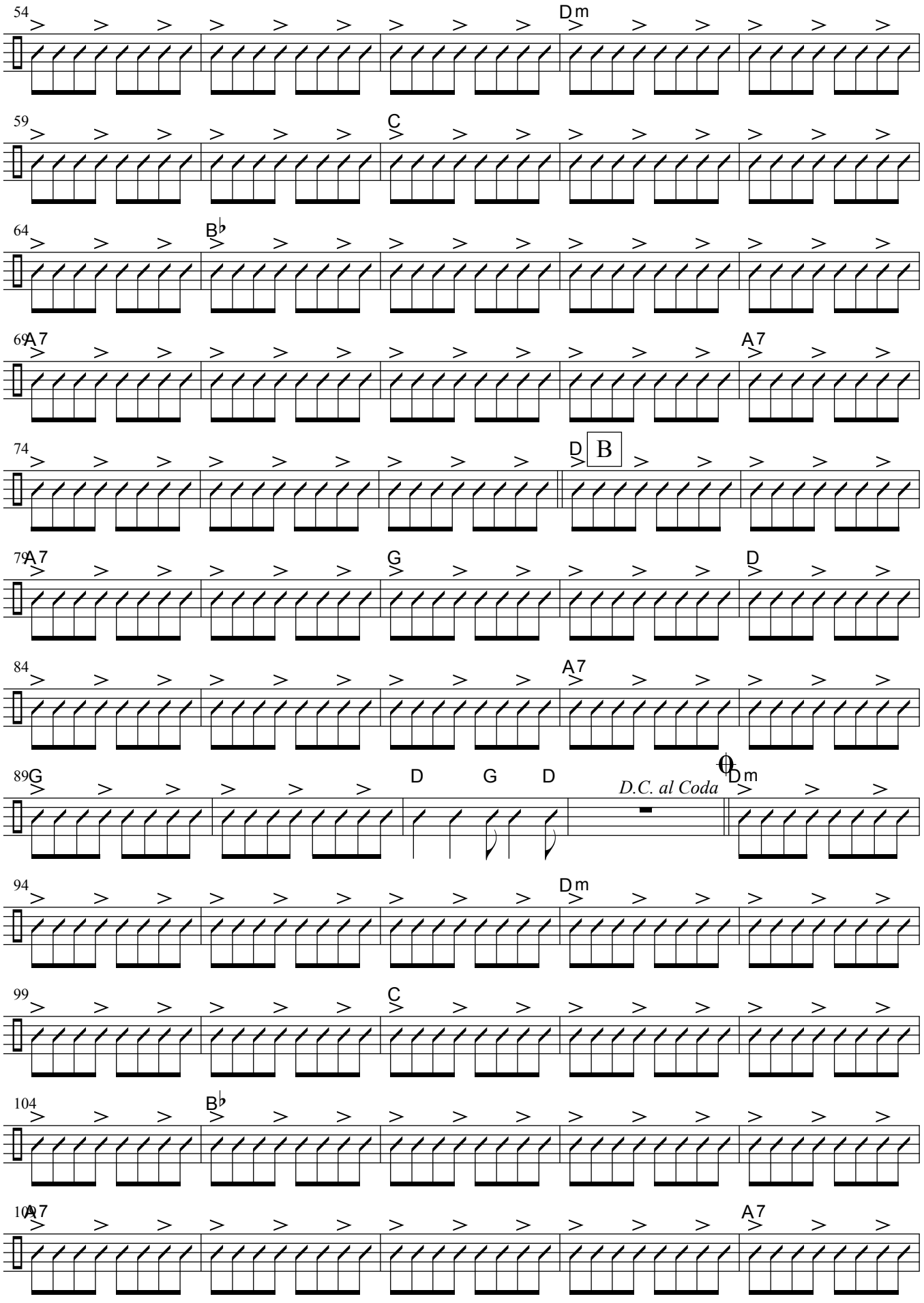

110
116
C
121
6
131
D
14
E
149
155
F
3
162
3
169

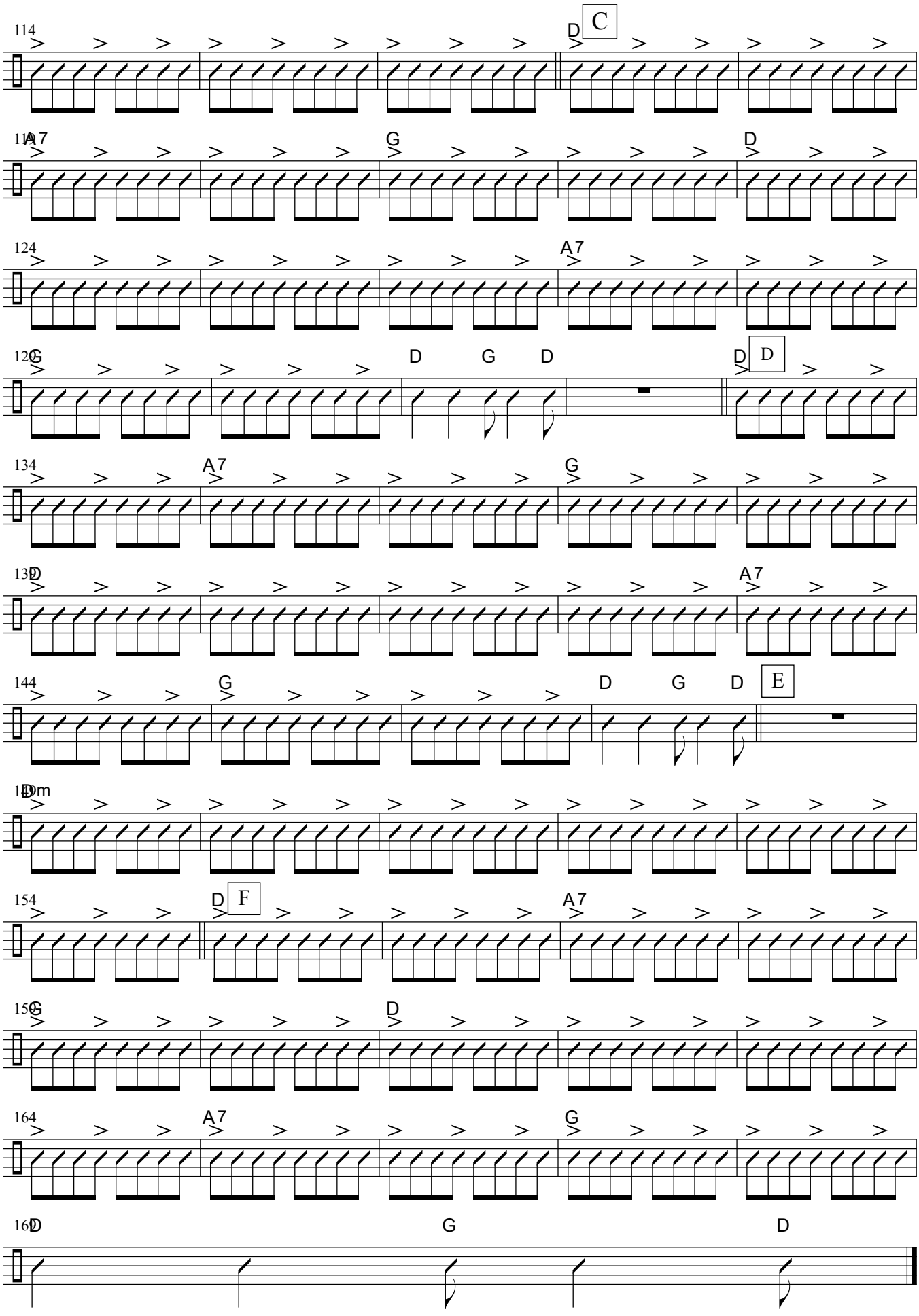
Arranged by: Jose Hernandez
Trans by: E. Ramirez

La Madrilena

Juan Gabriel




54
Dm
59
C
64
B♭
69
A7
A7
74
D
B
79
A7
G
D
84
A7
89
G
D
G
D
D.C. al Coda
Dm
94
Dm
99
C
104
B♭
109
A7
A7

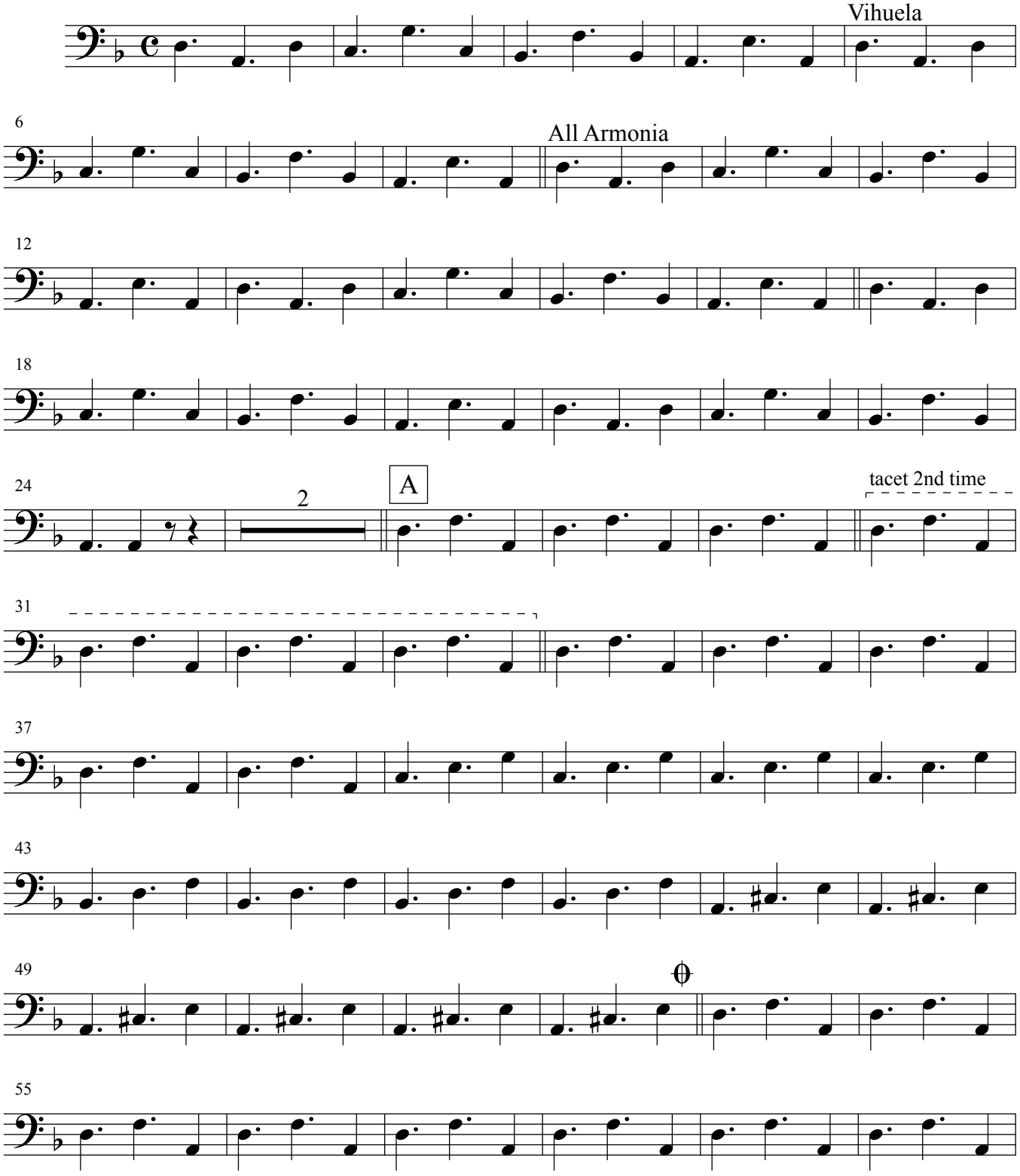

114
D
C
A7
G
D
124
A7
G
D
D
D
134
A7
G
D
A7
144
G
D
G
D
E
Dm
154
D
F
A7
G
D
164
A7
G
D
G
D

Guitarron

Arranged by: Jose Hernandez
Trans by: E. Ramirez

La Madrilena

Juan Gabriel



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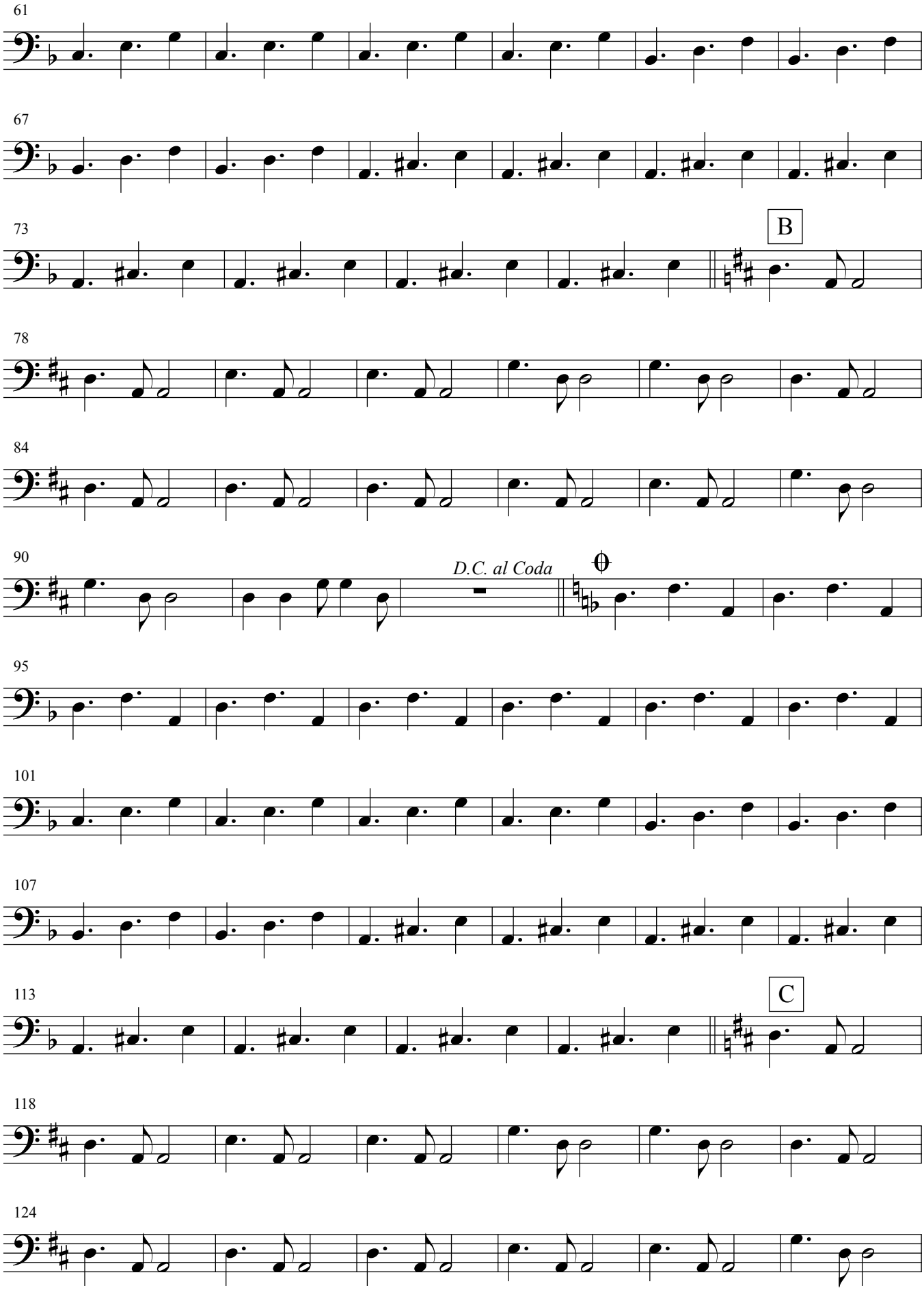
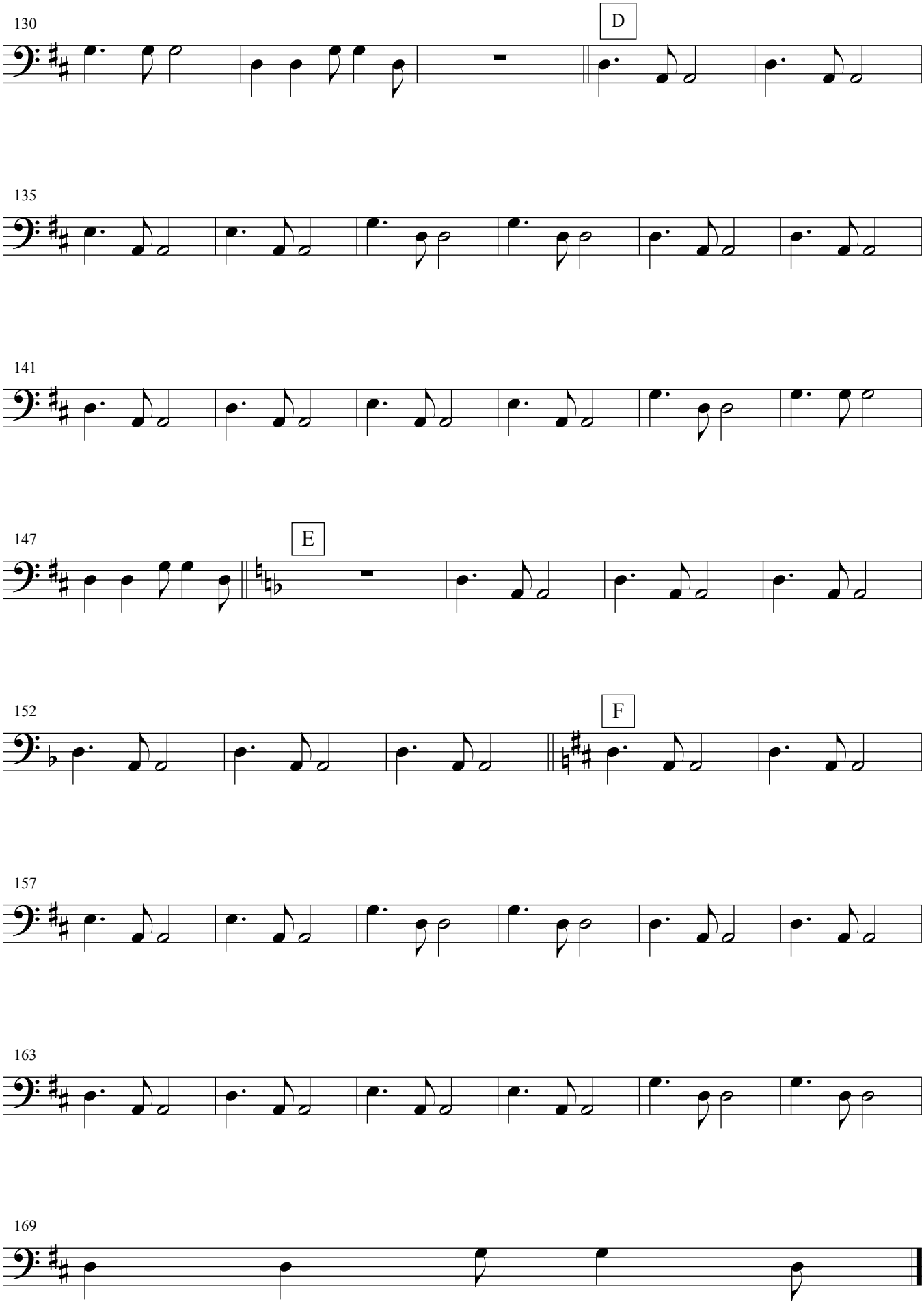

61
67
73
B
78
84
90
D.C. al Coda
95
101
107
113
C
118
124

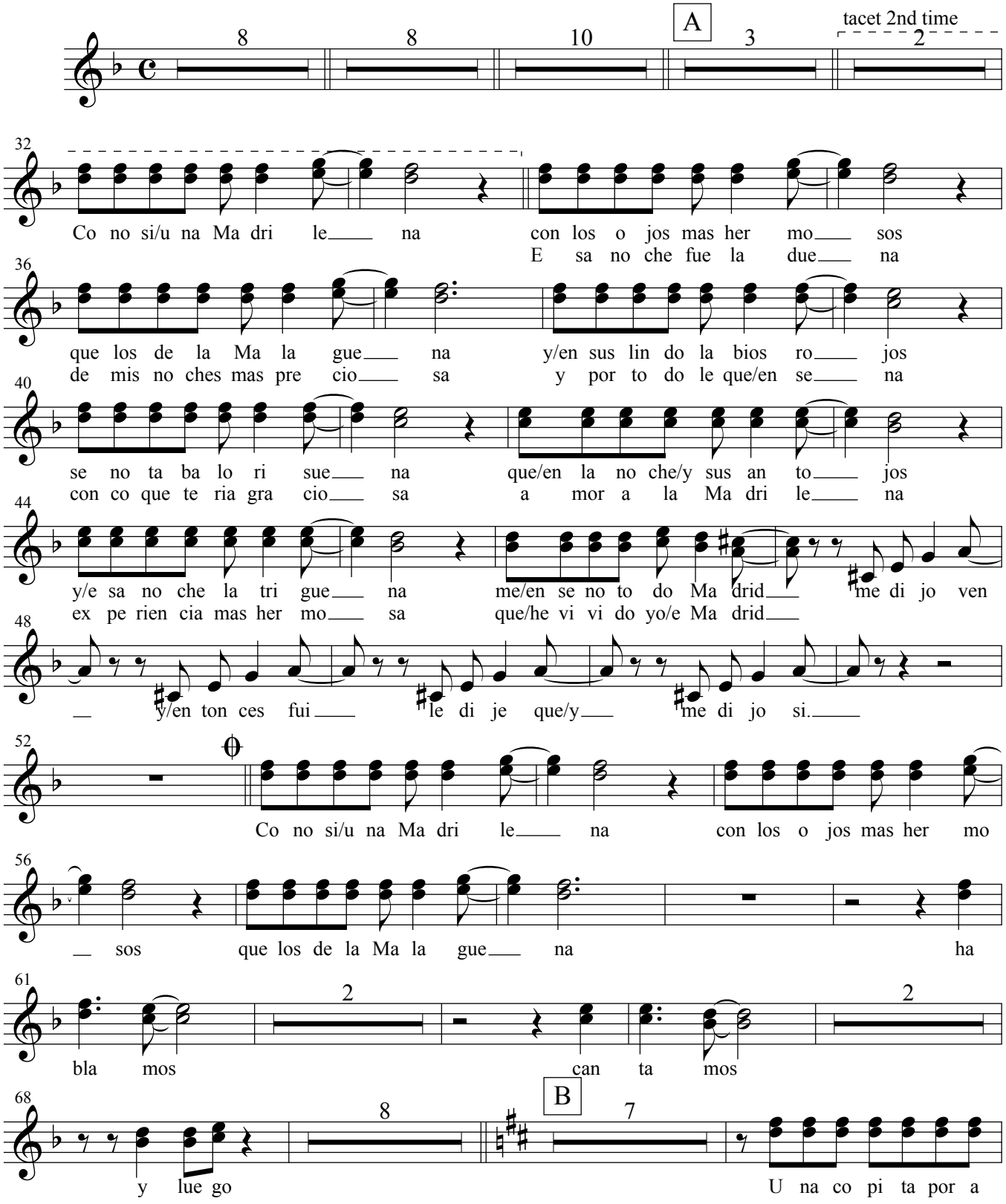

130
D
135
141
147
E
152
F
157
163
169

Voz

Arranged by: Jose Hernandez
Trans by: E. Ramirez

La Madrilena

Juan Gabriel



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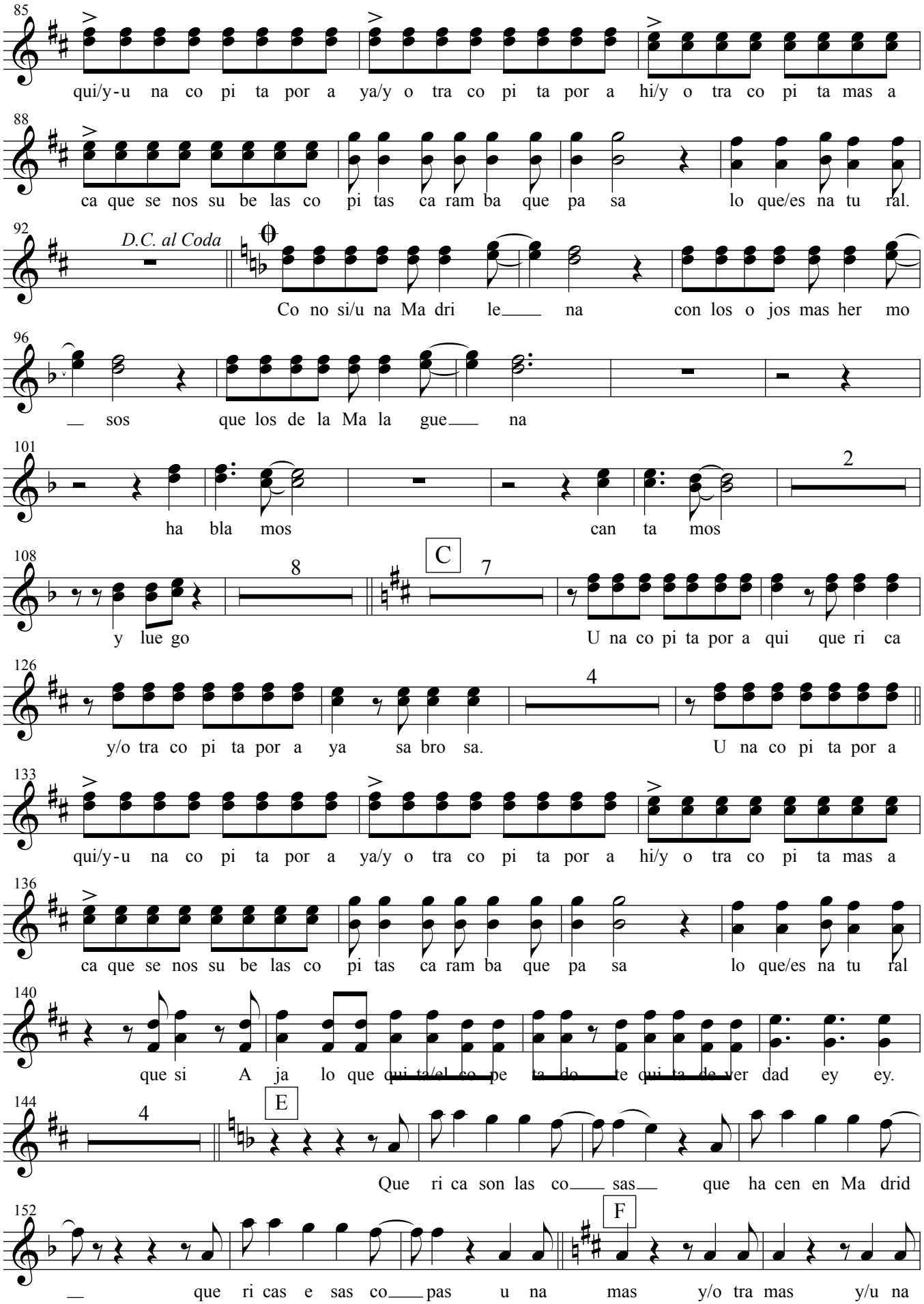
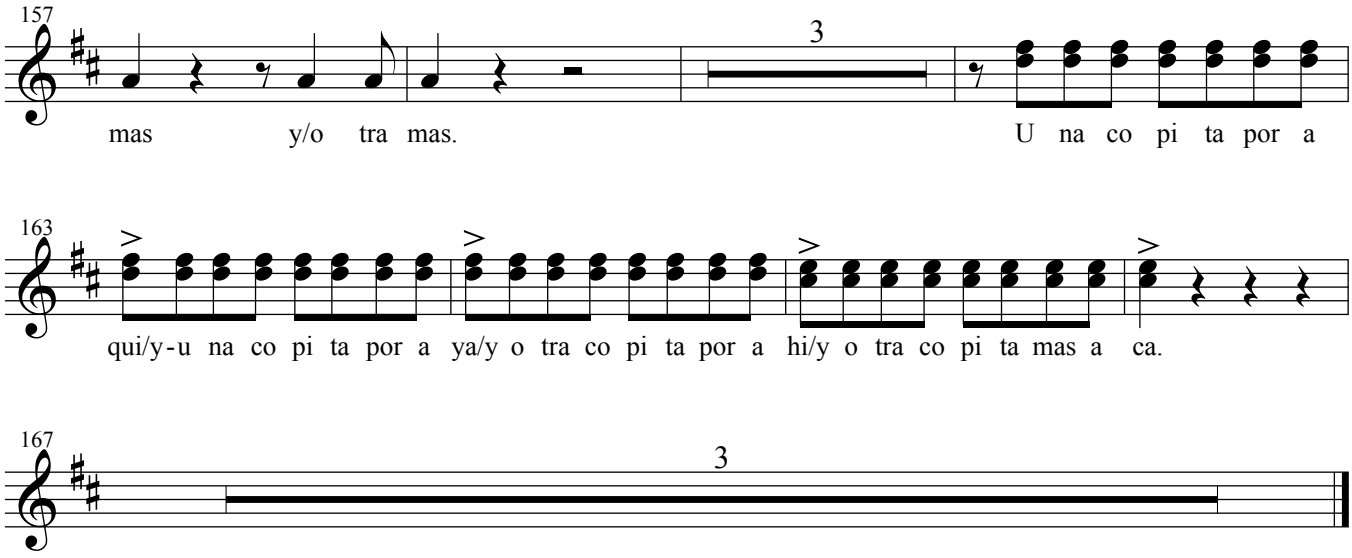
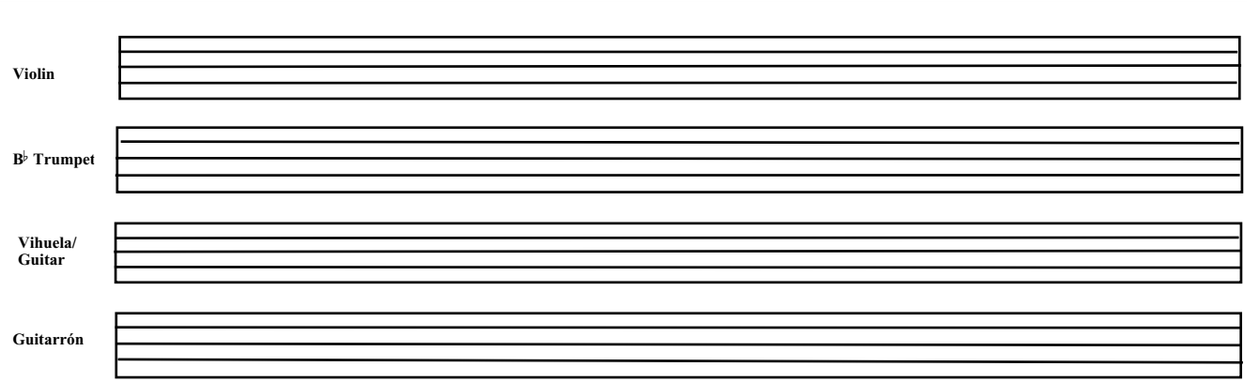

85
qui/y-u na co pi ta por a ya/y o tra co pi ta por a hi/y o tra co pi ta mas a
88
ca que se nos su be las co pi tas ca ram ba que pa sa lo que/es na tu ral.
92
D.C. al Coda
Co no si/u na Ma dri le na con los o jos mas her mo
96
sos que los de la Ma la gue na
101
2
ha bla mos can ta mos
108
8
C
7
y lue go U na co pi ta por a qui que ri ca
126
4
y/o tra co pi ta por a ya sa bro sa. U na co pi ta por a
133
qui/y-u na co pi ta por a ya/y o tra co pi ta por a hi/y o tra co pi ta mas a
136
ca que se nos su be las co pi tas ca ram ba que pa sa lo que/es na tu ral
140
que si A ja lo que qui ta/el co pe ta do te qui ta de ver dad ey ey.
144
4
E
Que ri ca son las co sas que ha cen en Ma drid
152
F
que ri cas e sas co pas u na mas y/o tra mas y/u na


157
3
mas y/o tra mas.
U na co pi ta por a
163
qui/y-u na co pi ta por a ya/y o tra co pi ta por a hi/y o tra co pi ta mas a ca.
167
3

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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Planning for Success Additional Notes

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To facilitate page turns

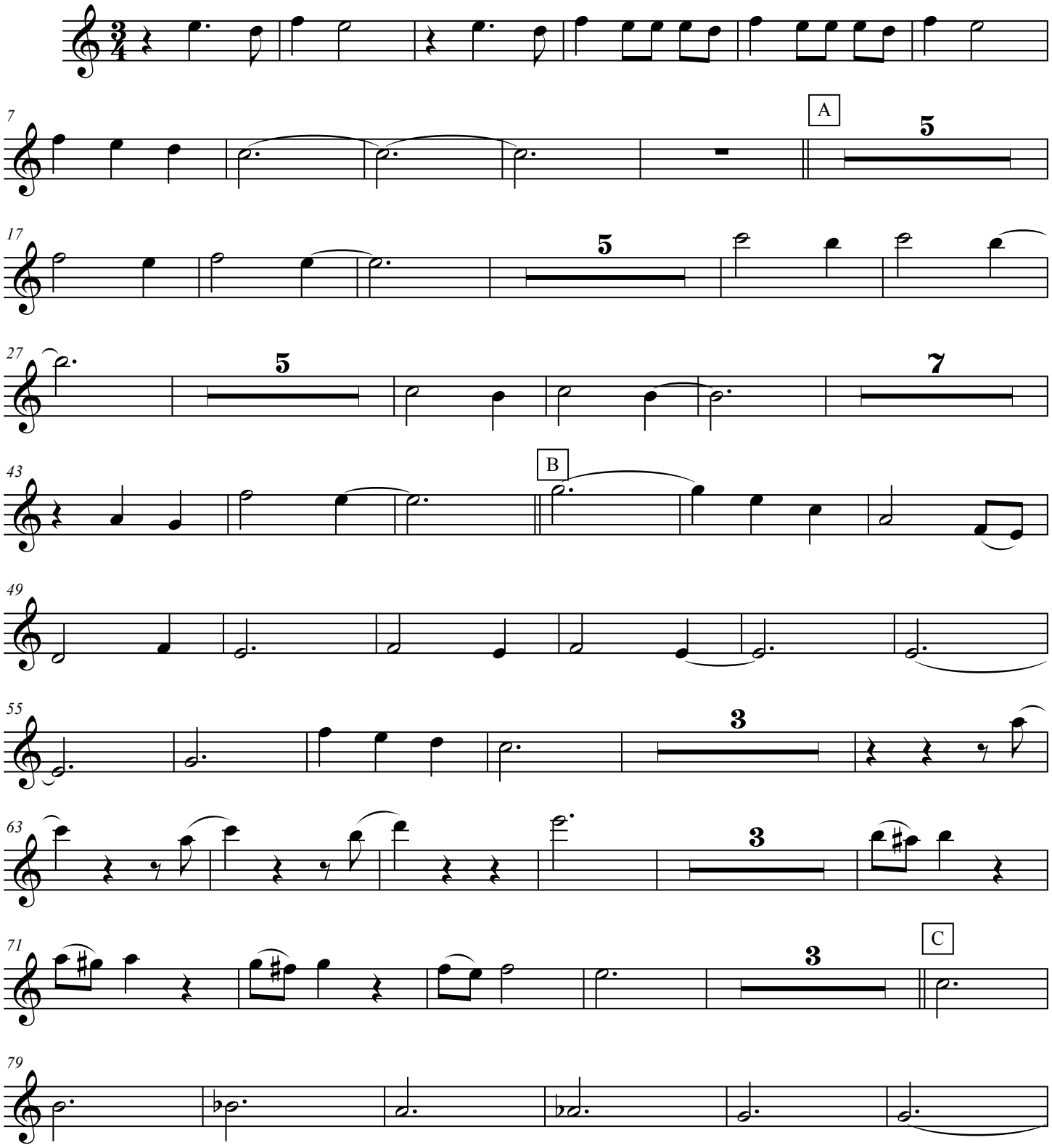
Paloma Negra

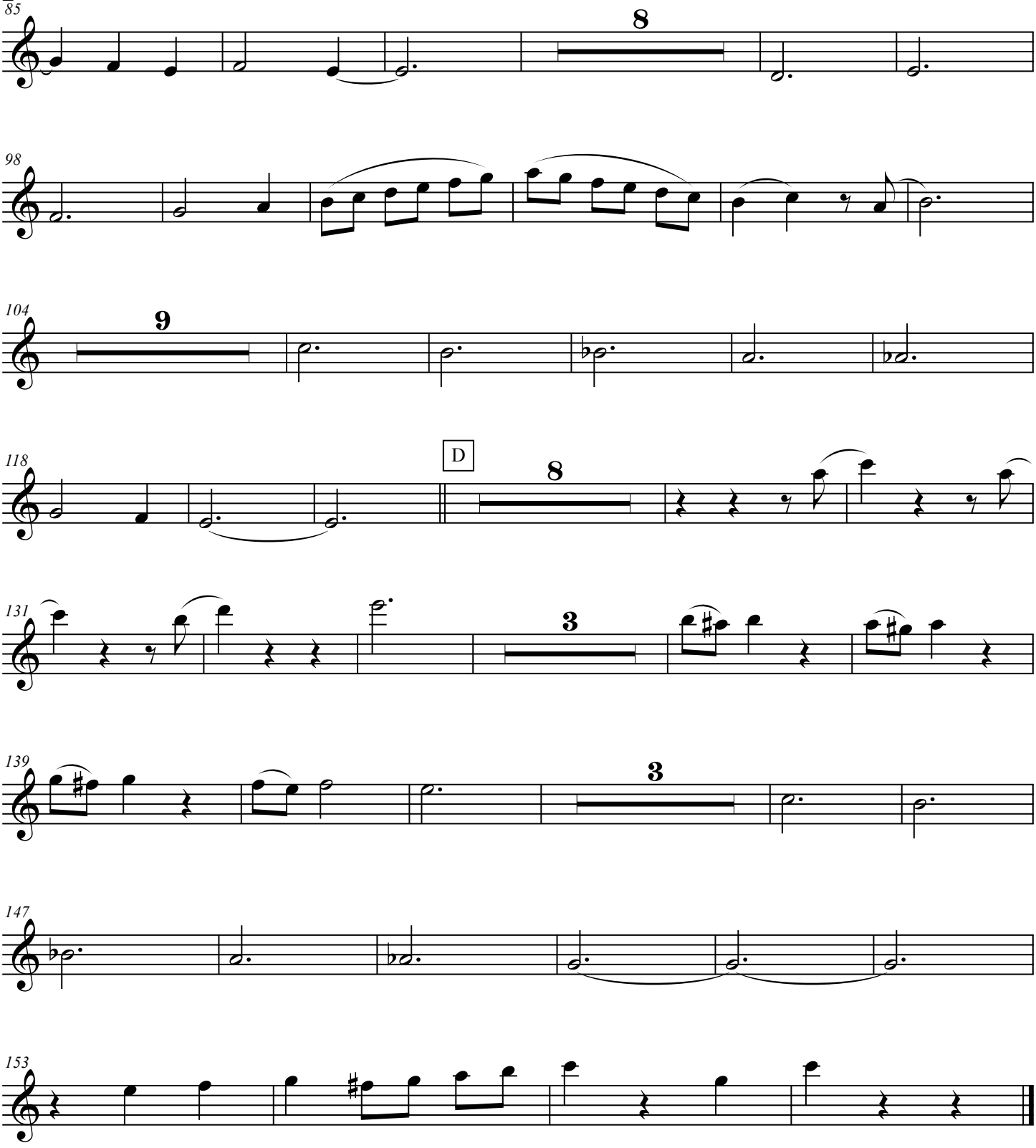
Full score available on flash drive.

Paloma Negra

Mariachi Sol de Mexico

Trans. By E. Ramirez




85
8
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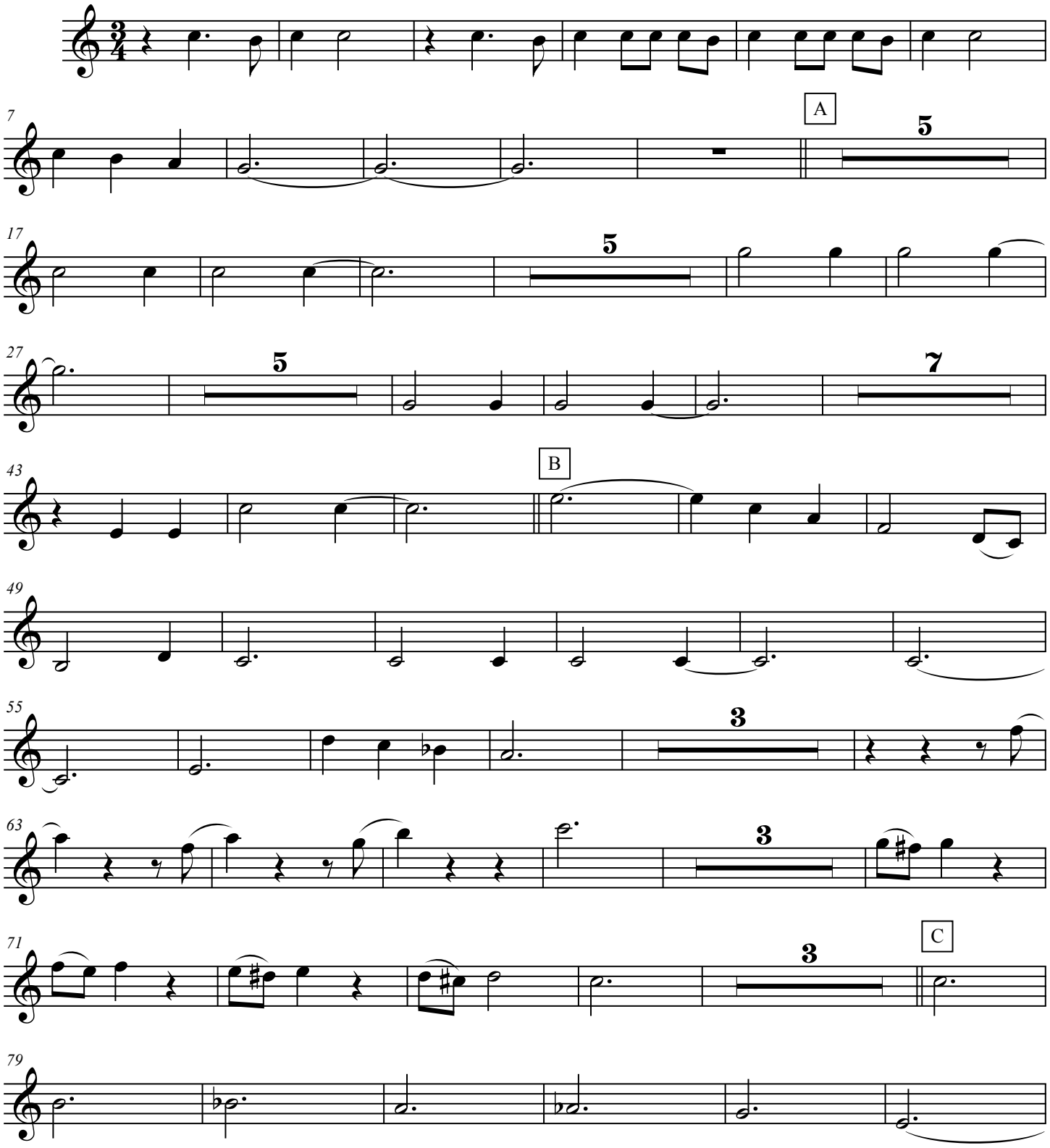
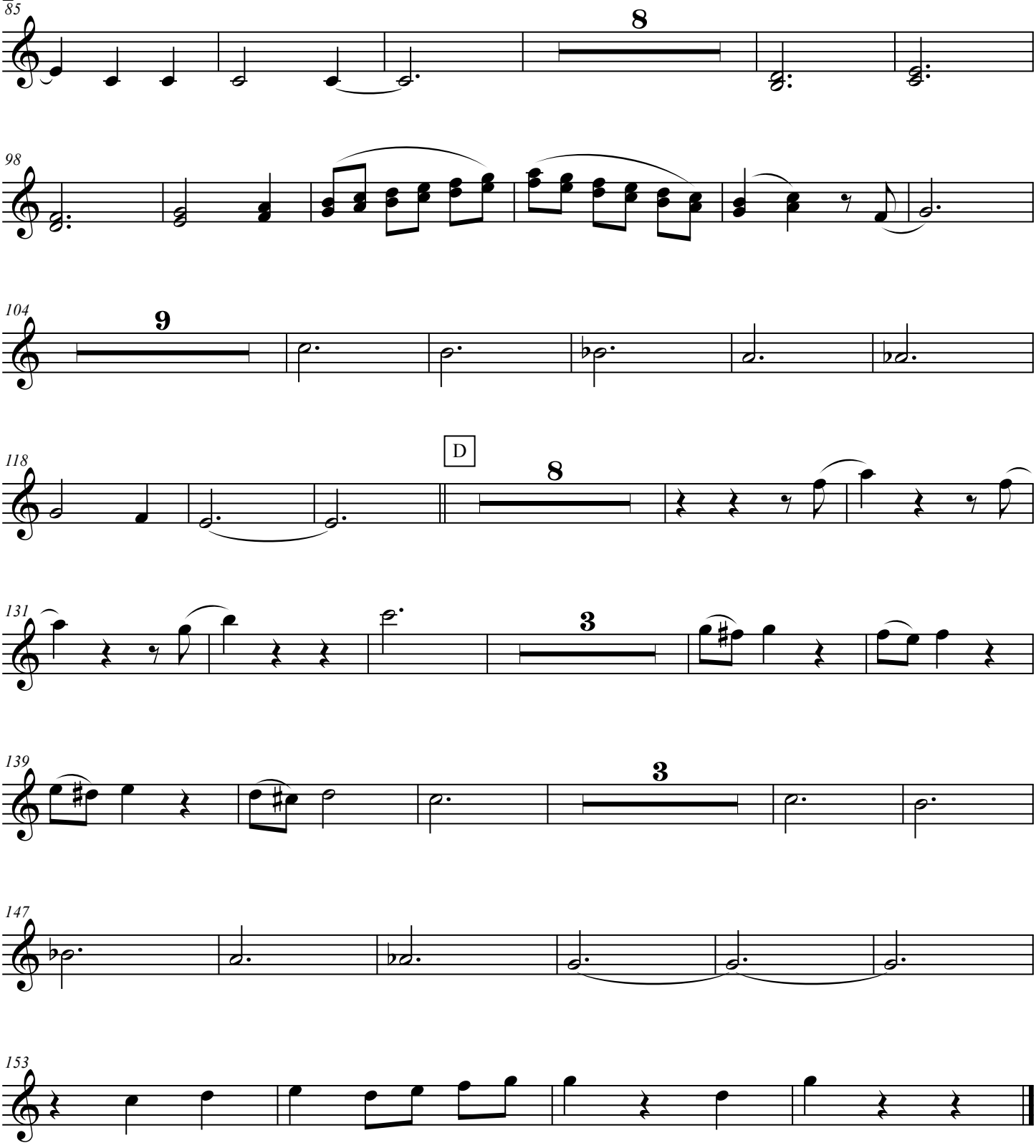
9
118
D
8
131
3
139
3
147
153

Paloma Negra

Mariachi Sol de Mexico

Trans. By E. Ramirez

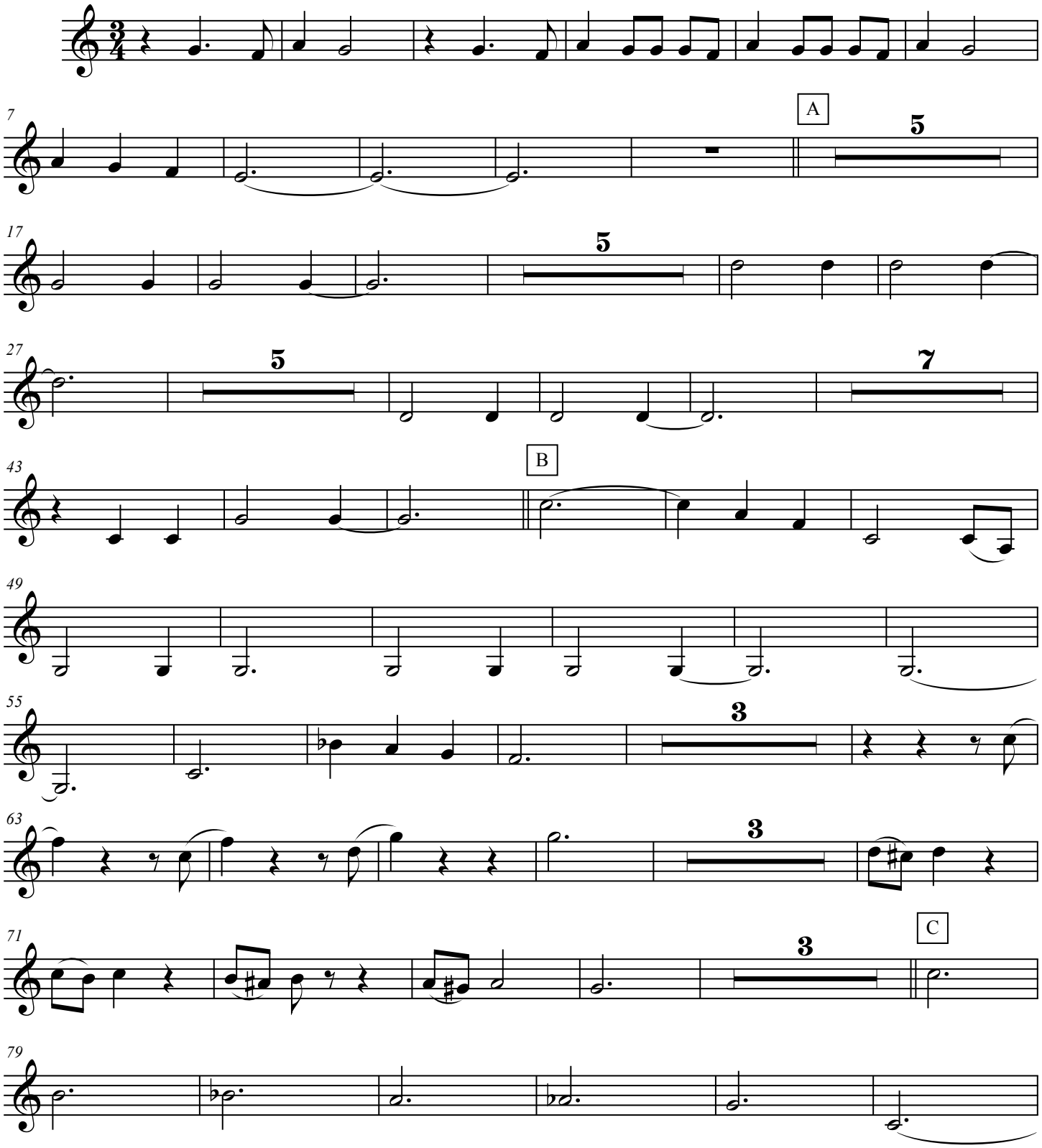


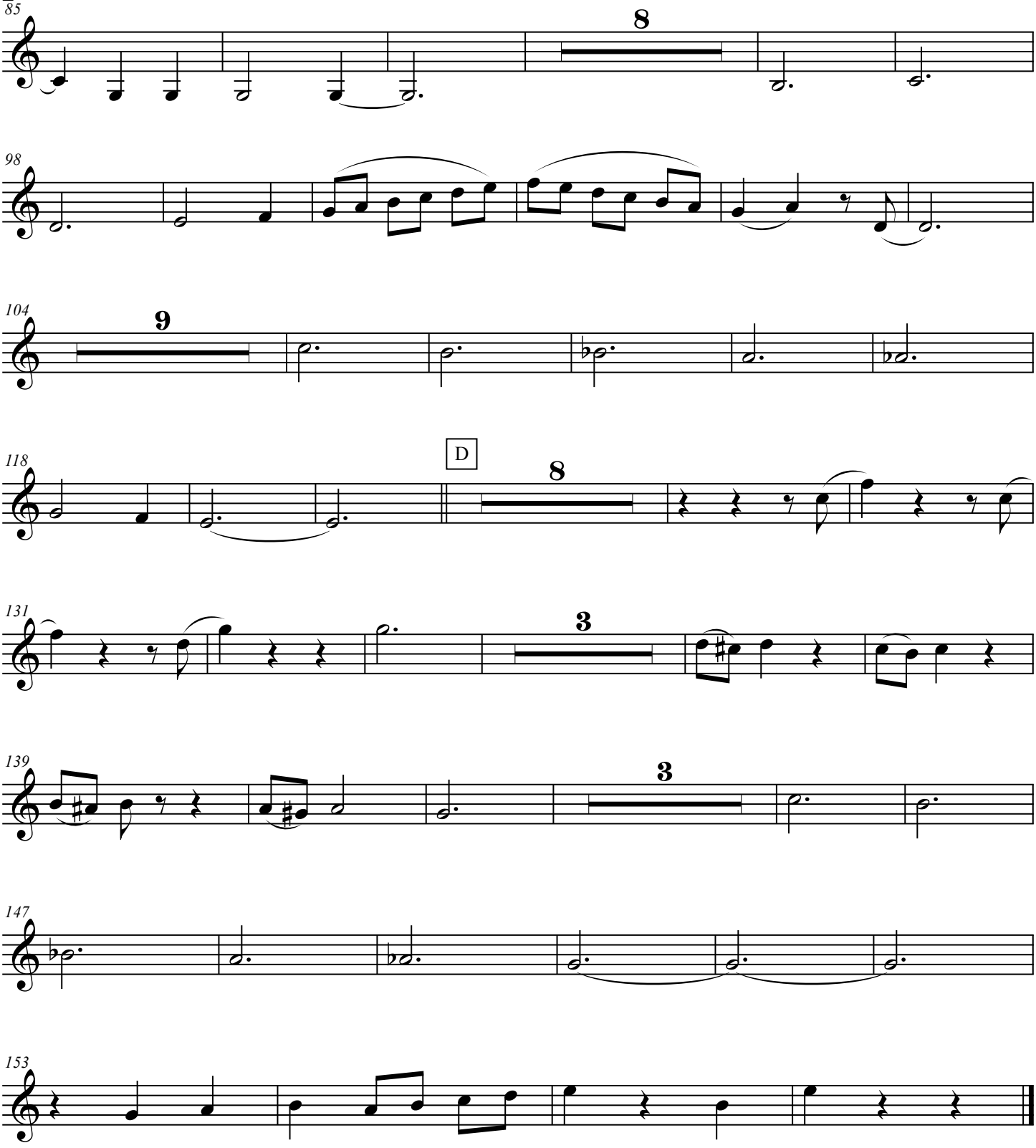

85
8
98
104
9
118
D
8
131
3
139
3
147
153

Paloma Negra

Mariachi Sol de Mexico

Trans. By E. Ramirez

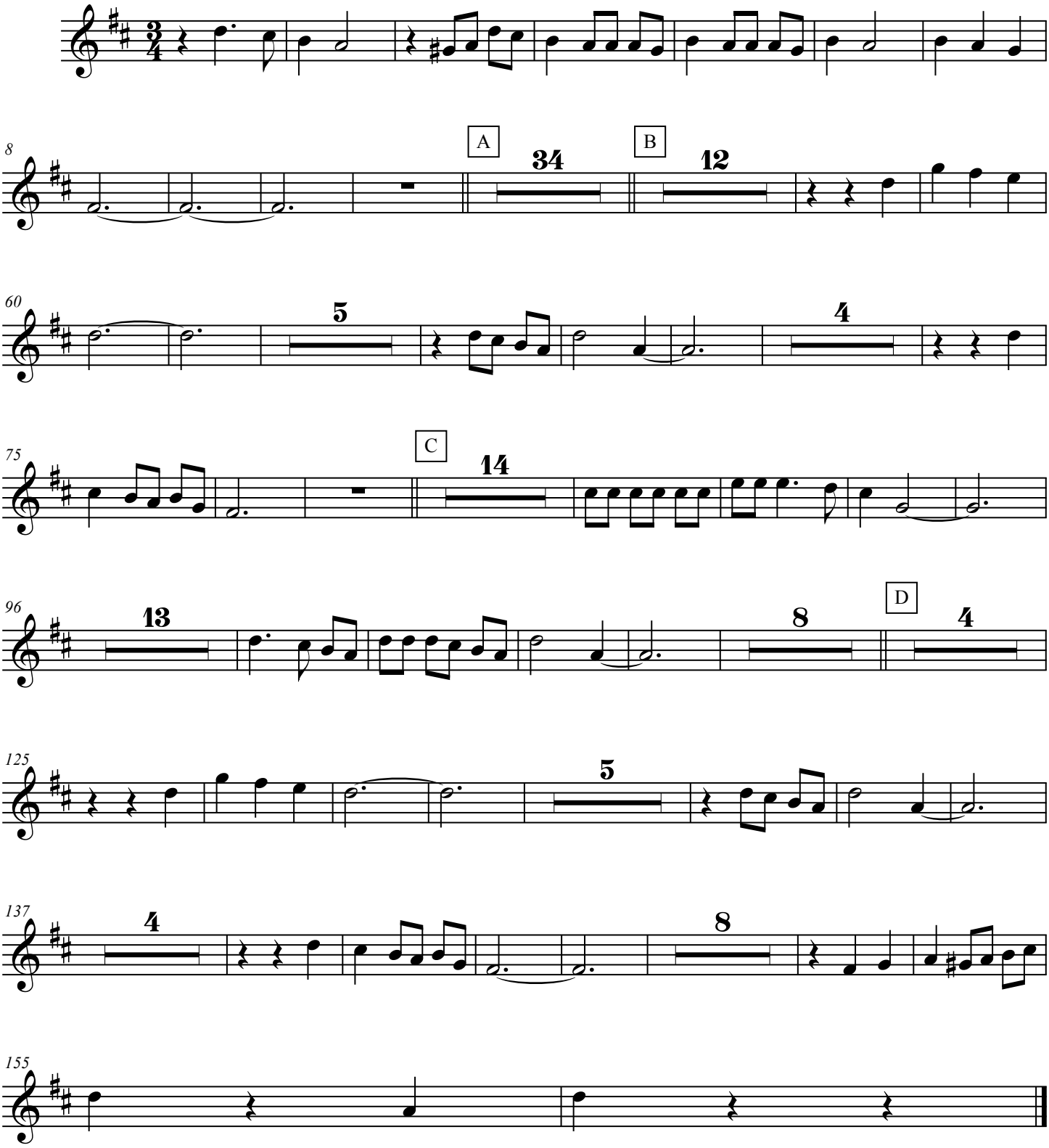



85
8
98
104
9
118
D
8
131
3
139
3
147
153

Paloma Negra

Mariachi Sol de Mexico

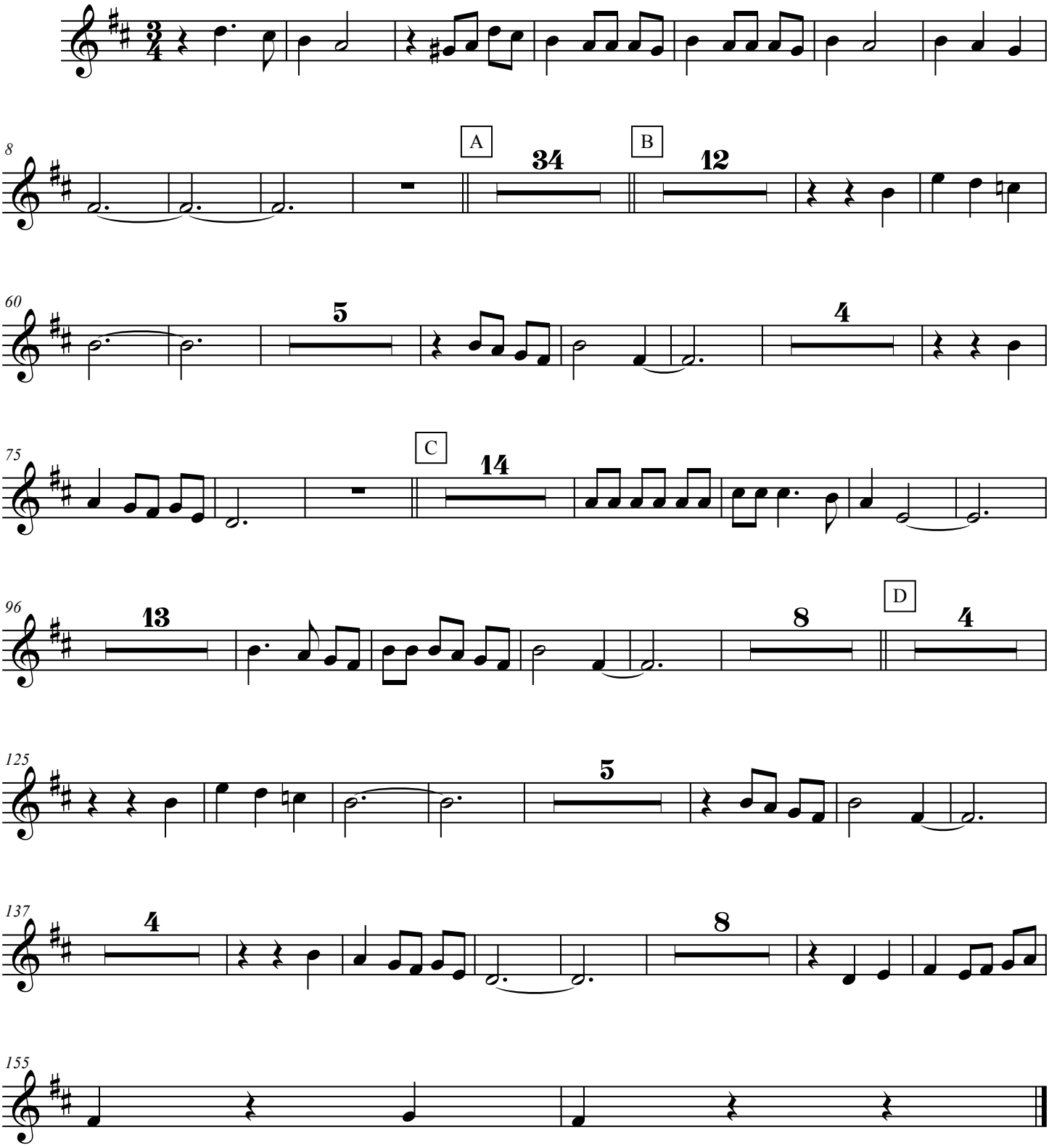
Trans. By E. Ramirez



Paloma Negra

Mariachi Sol de Mexico

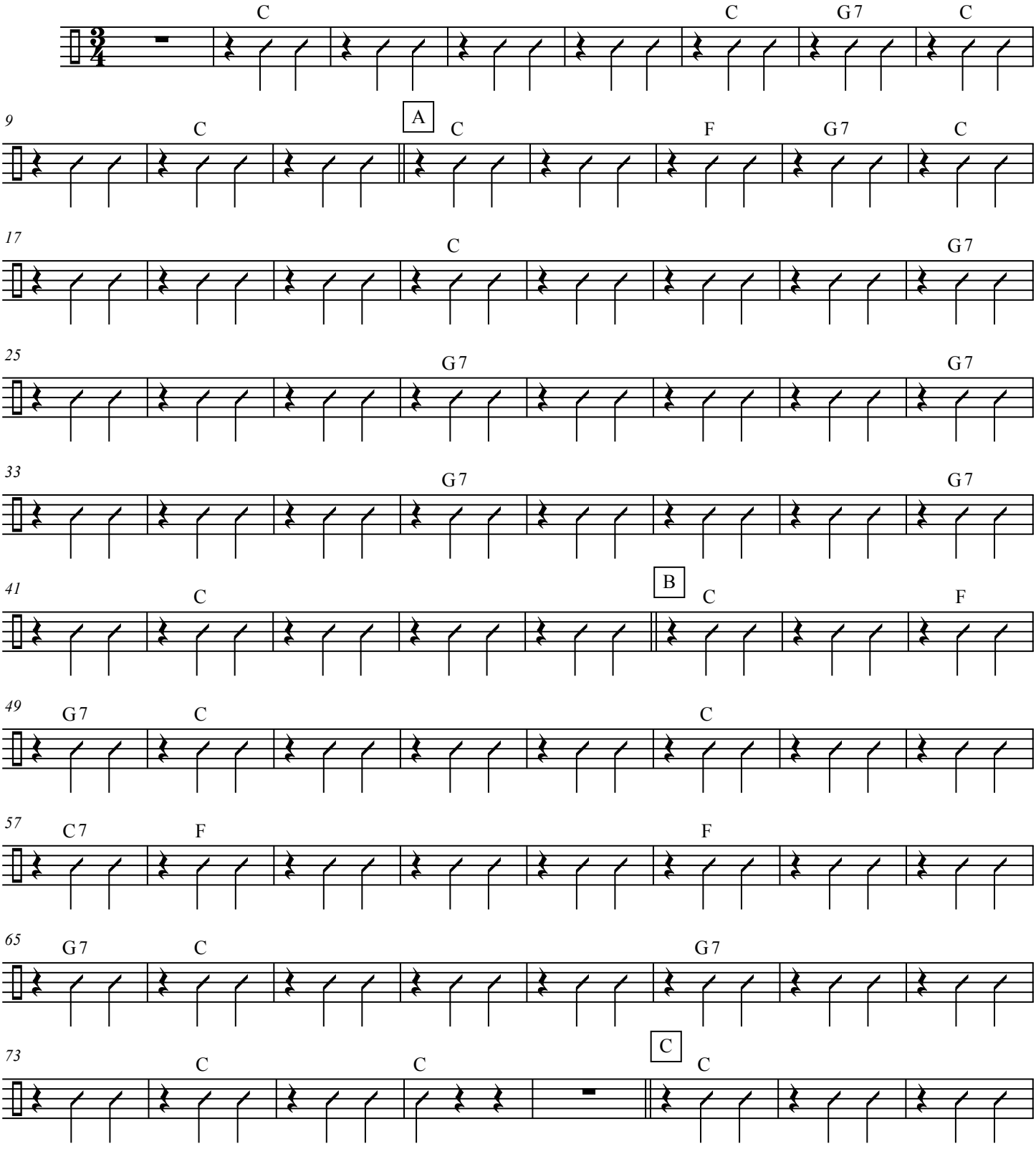
Trans. By E. Ramirez

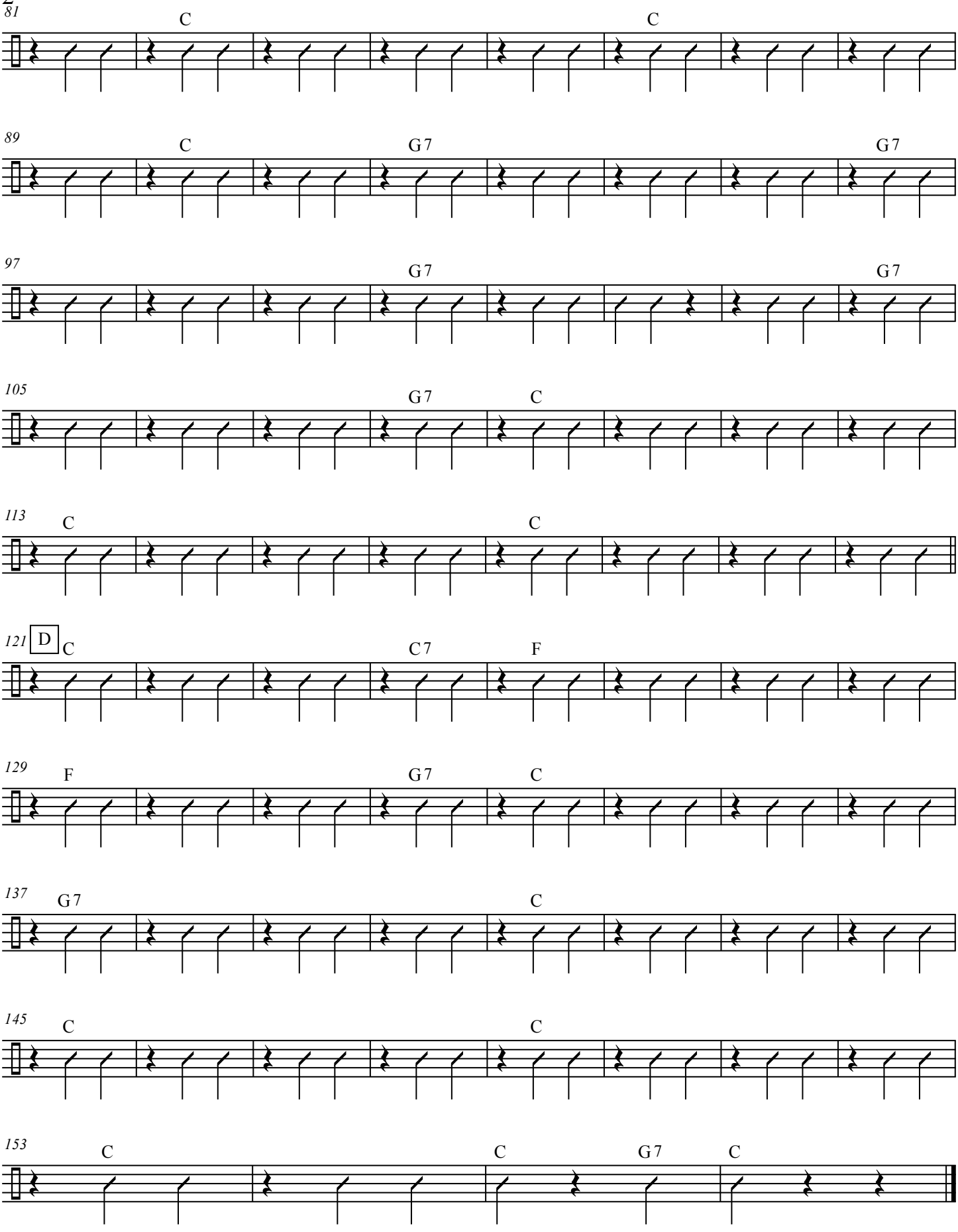


Paloma Negra

Mariachi Sol de Mexico

Trans. By E. Ramirez

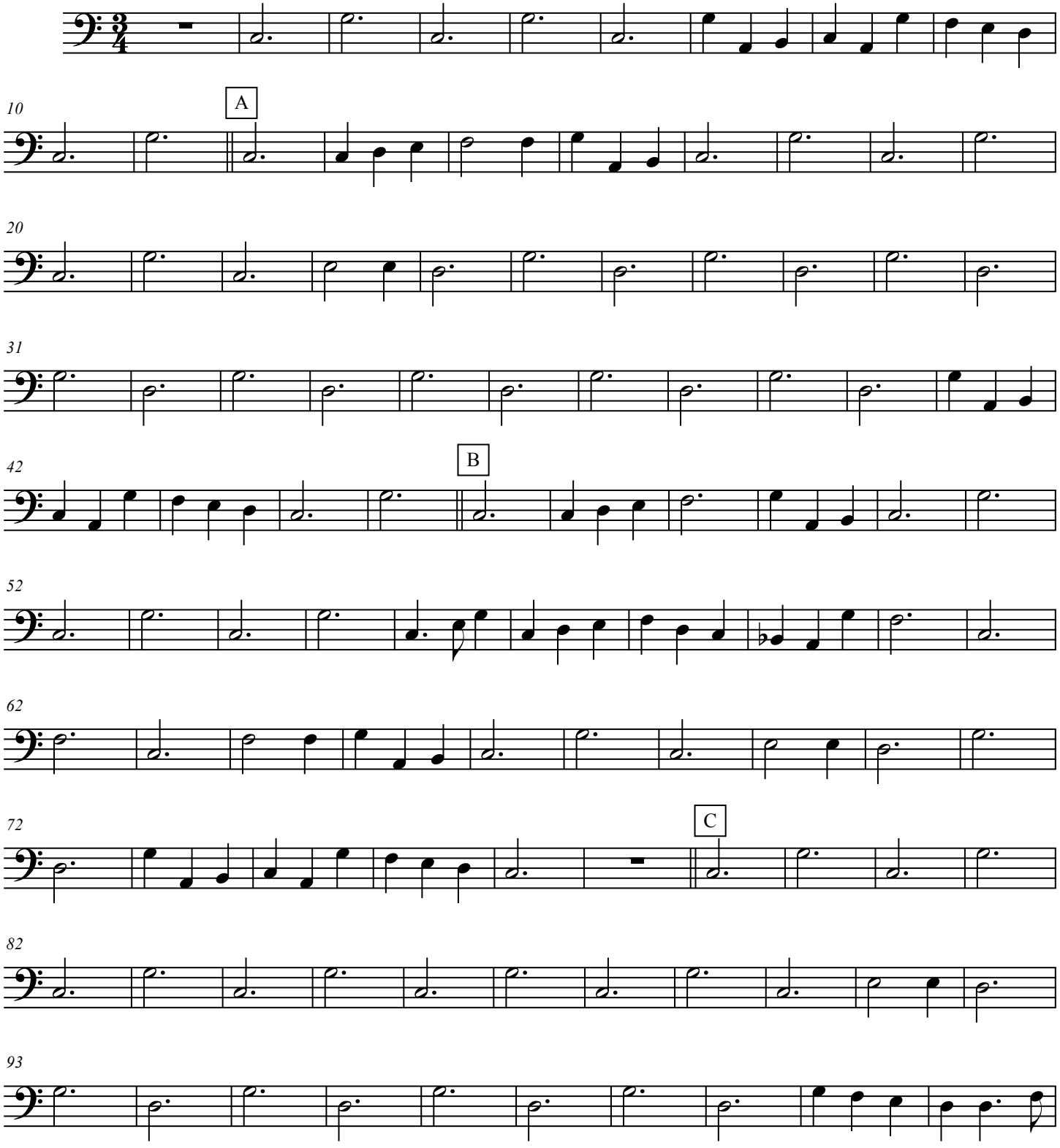



81
C
C
89
C
G 7
G 7
97
G 7
G 7
105
G 7
C
113
C
C
121
D
C
C 7
F
129
F
G 7
C
137
G 7
C
145
C
C
153
C
C
G 7
C

Paloma Negra

Mariachi Sol de Mexico

Trans. By E. Ramirez



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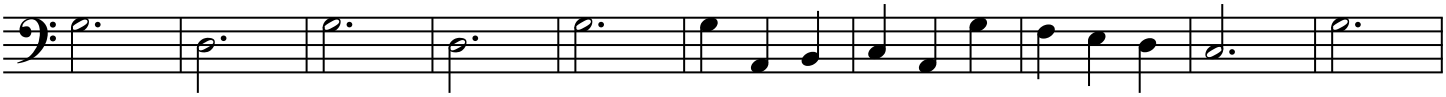

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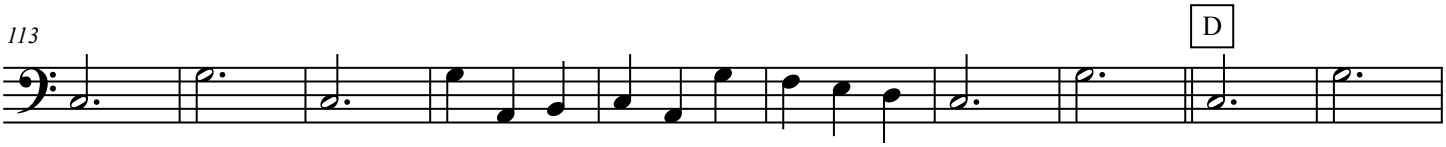

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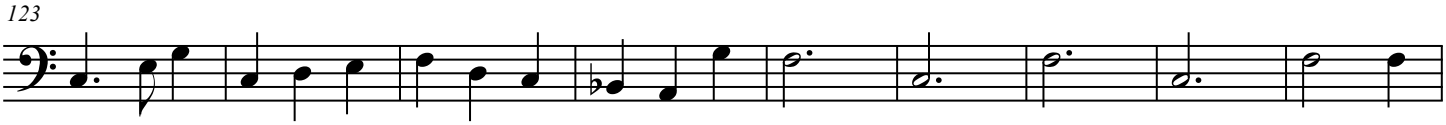

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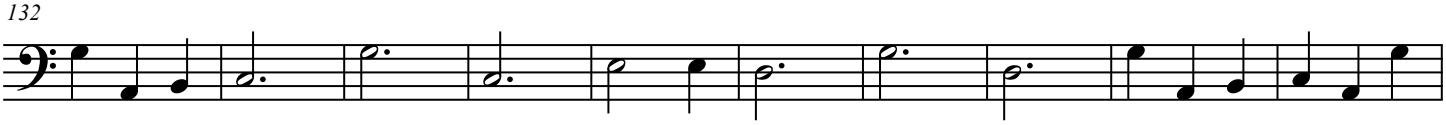

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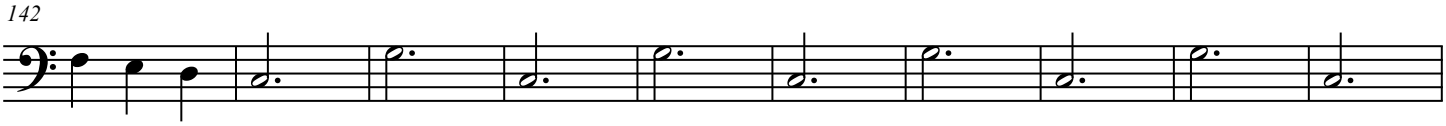

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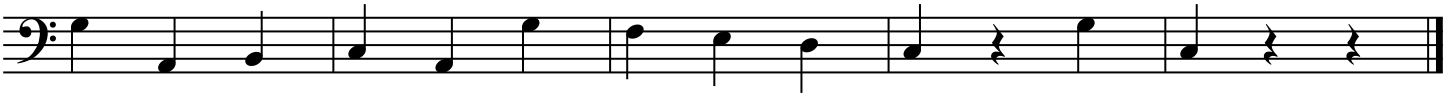
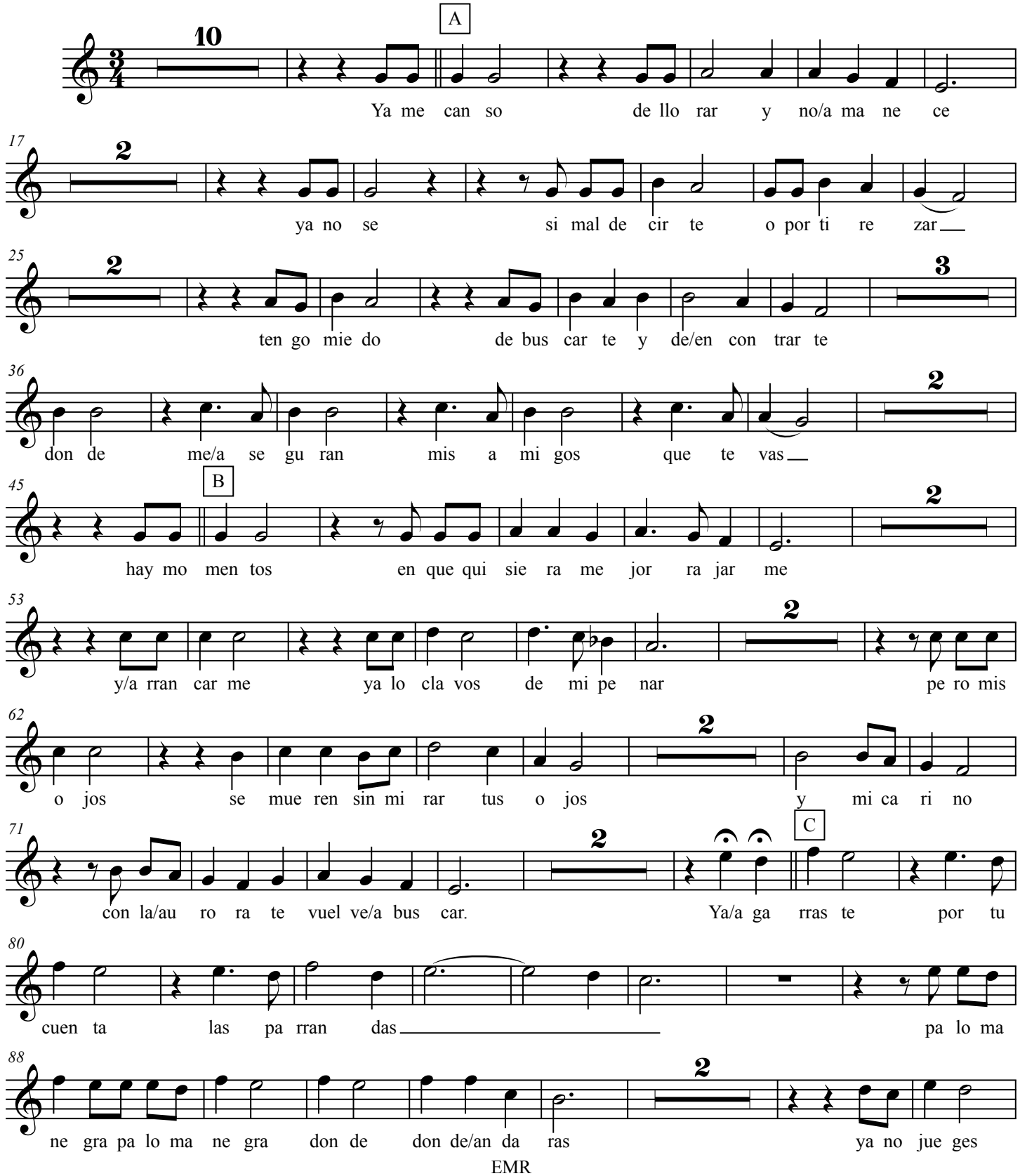


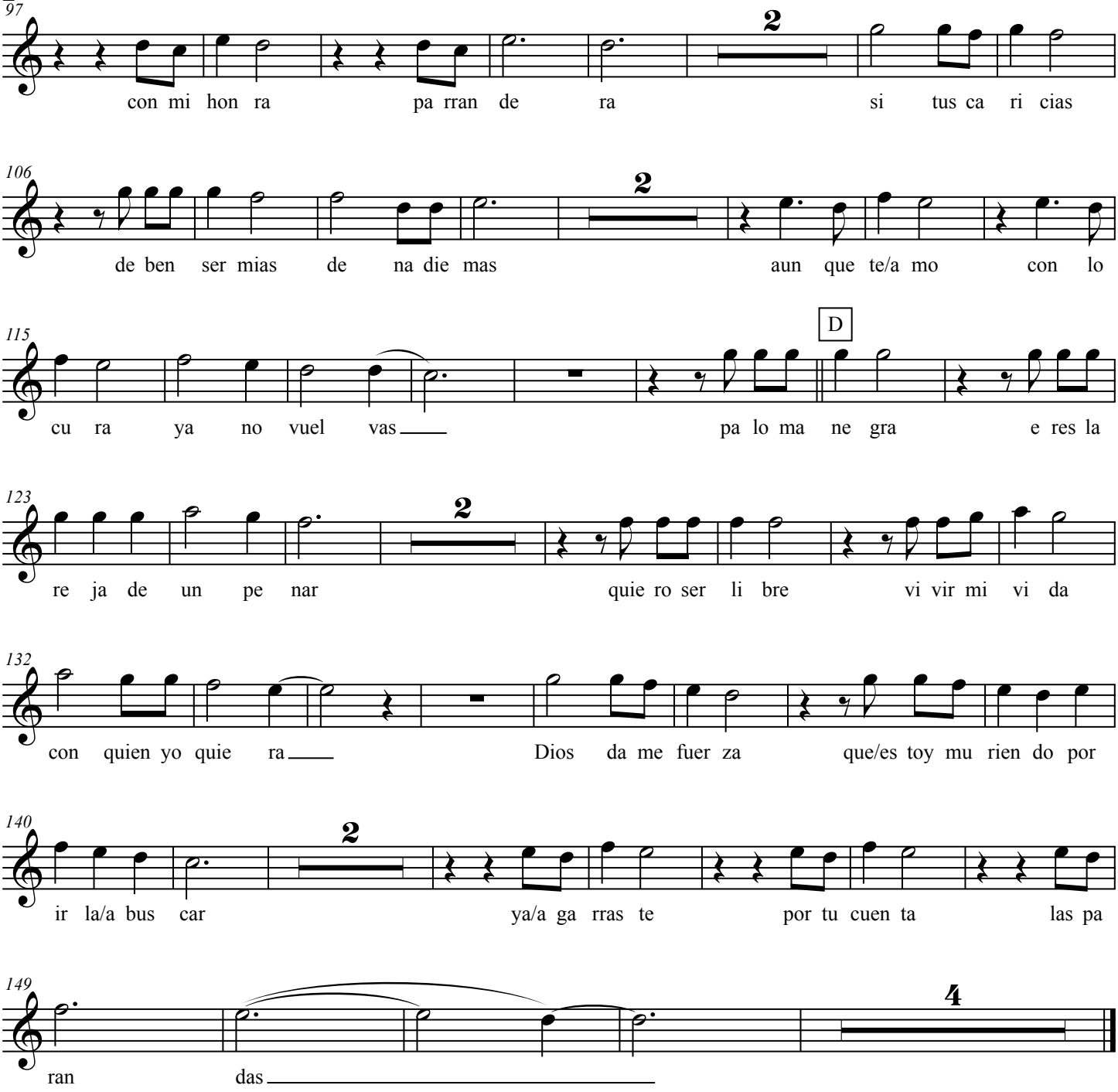
Voz

Paloma Negra

Mariachi Sol de Mexico

Trans. By E. Ramirez

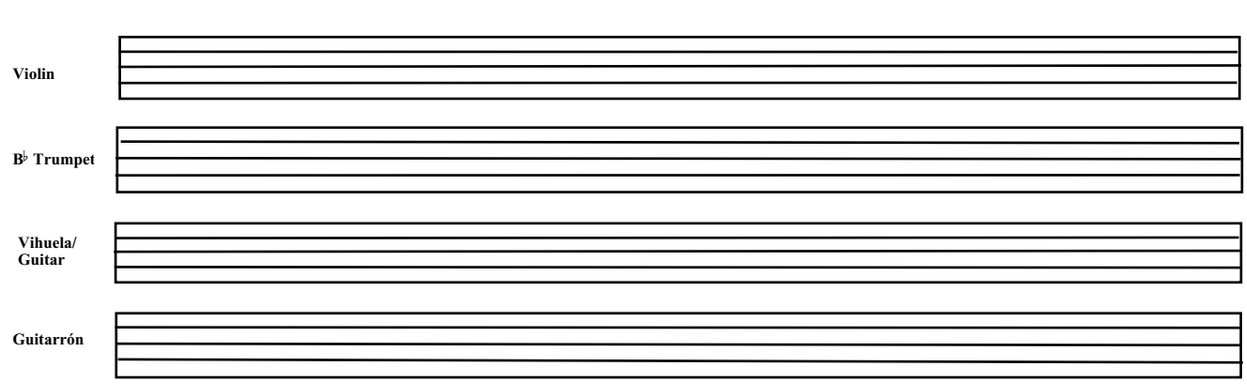



97
con mi hon ra pa rran de ra si tus ca ri cias
106
de ben ser mias de na die mas aun que te/a mo con lo
115
D
cu ra ya no vuel vas pa lo ma ne gra e res la
123
re ja de un pe nar quie ro ser li bre vi vir mi vi da
132
con quien yo quie ra Dios da me fuer za que/es toy mu rien do por
140
ir la/a bus car ya/a ga rras te por tu cuen ta las pa
149
ran das

LEAVE BLANK

Back of Paloma Negra, Vocal Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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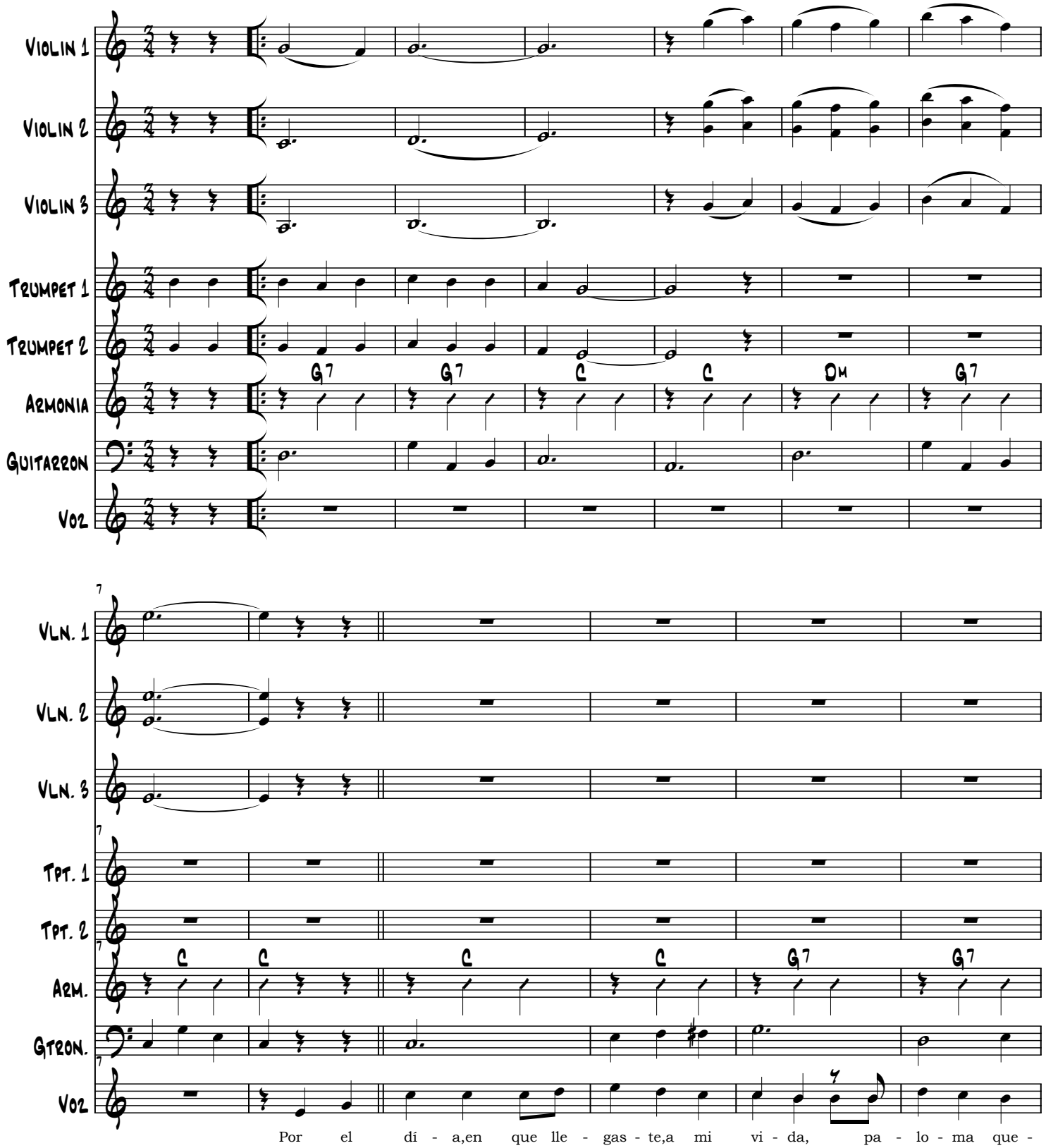
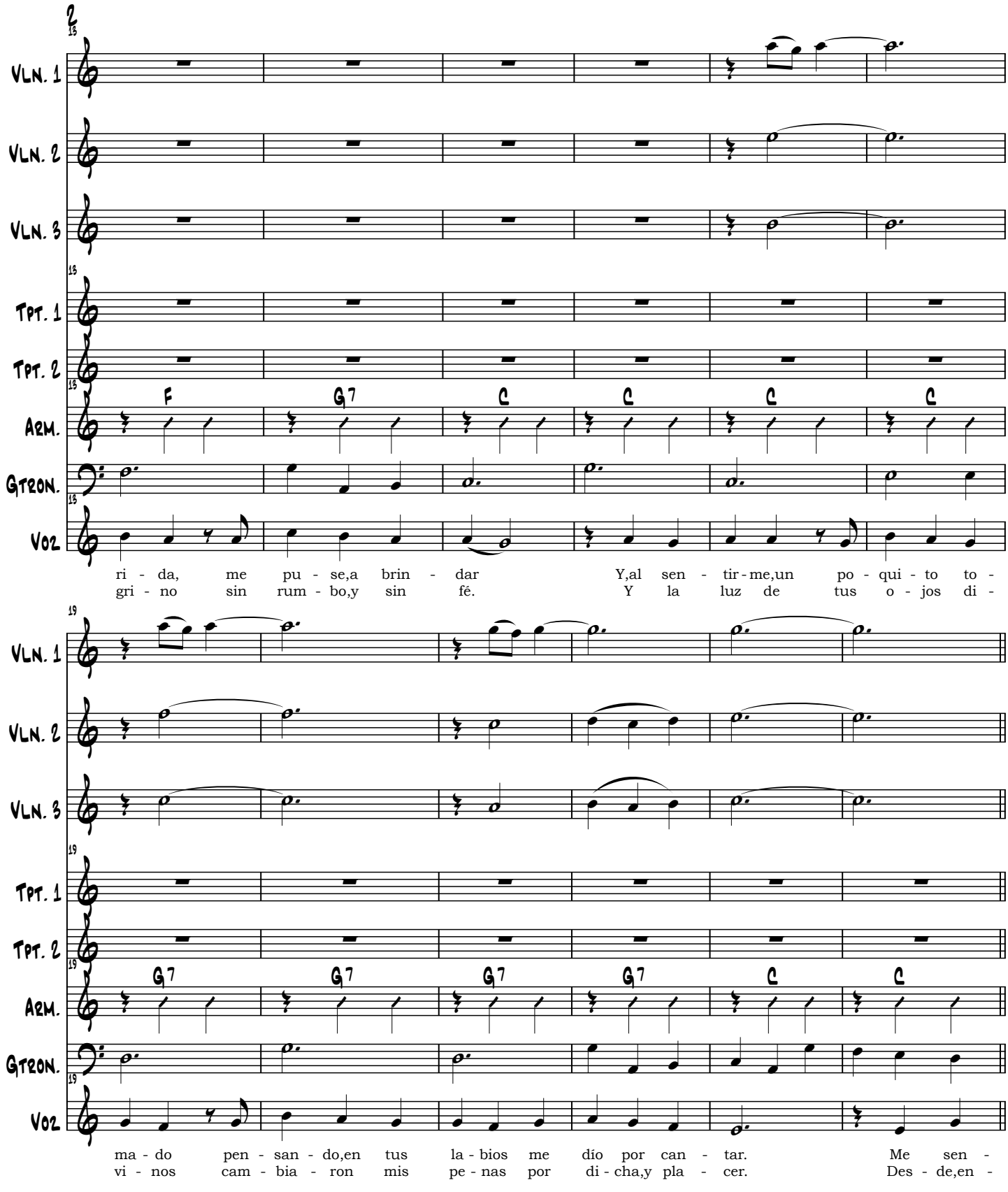
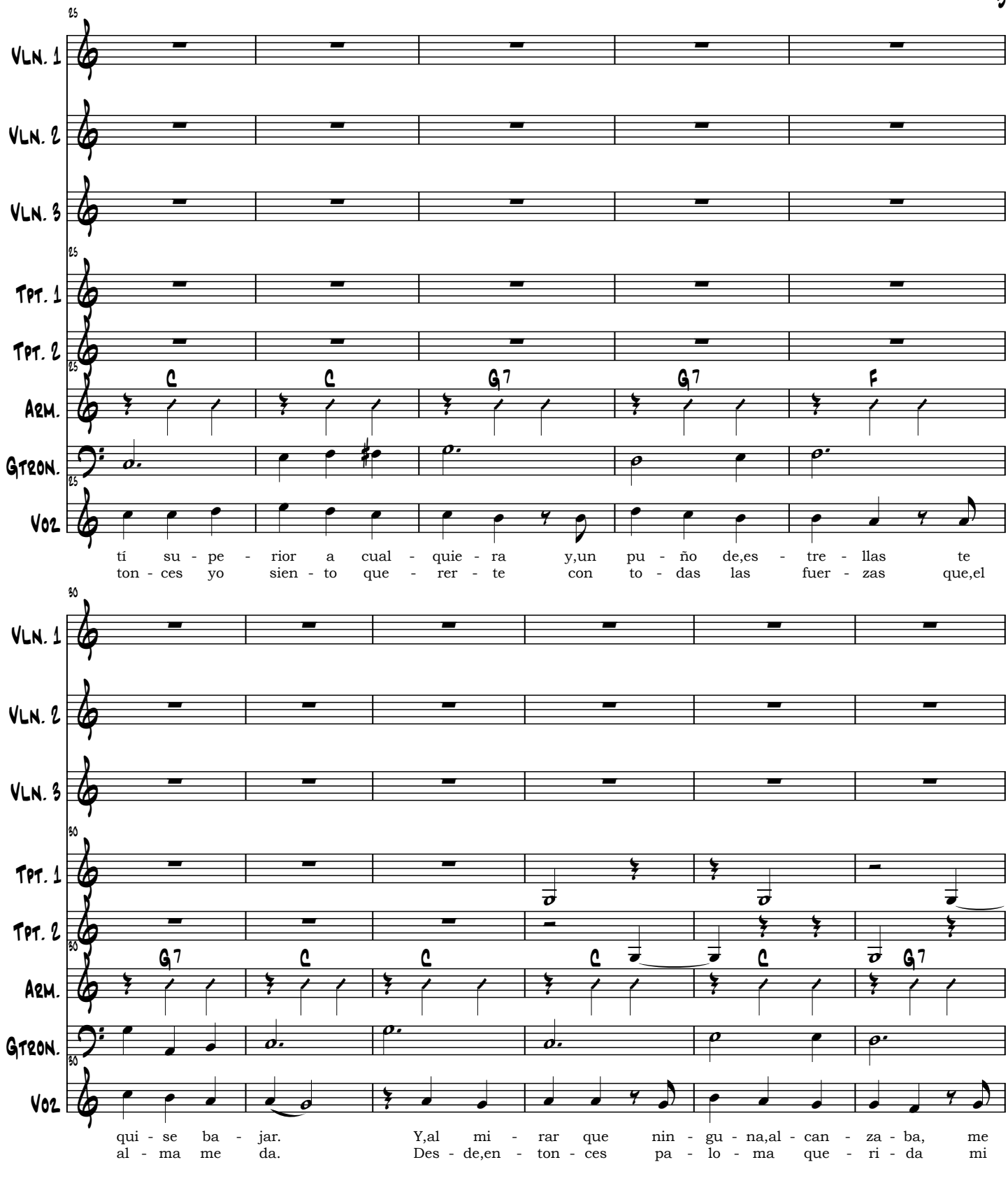
Planning for Success Additional Notes

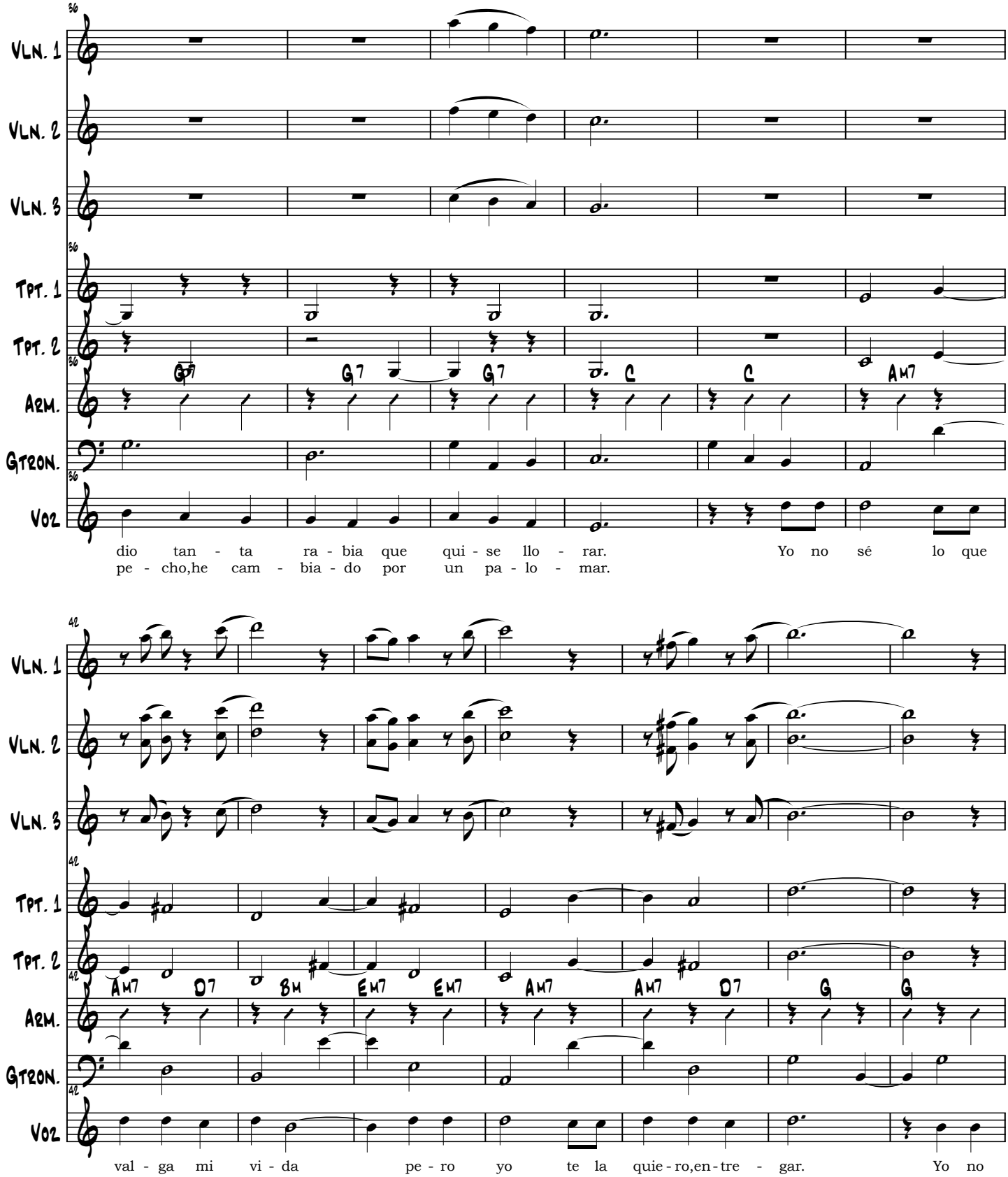
Paloma Querida

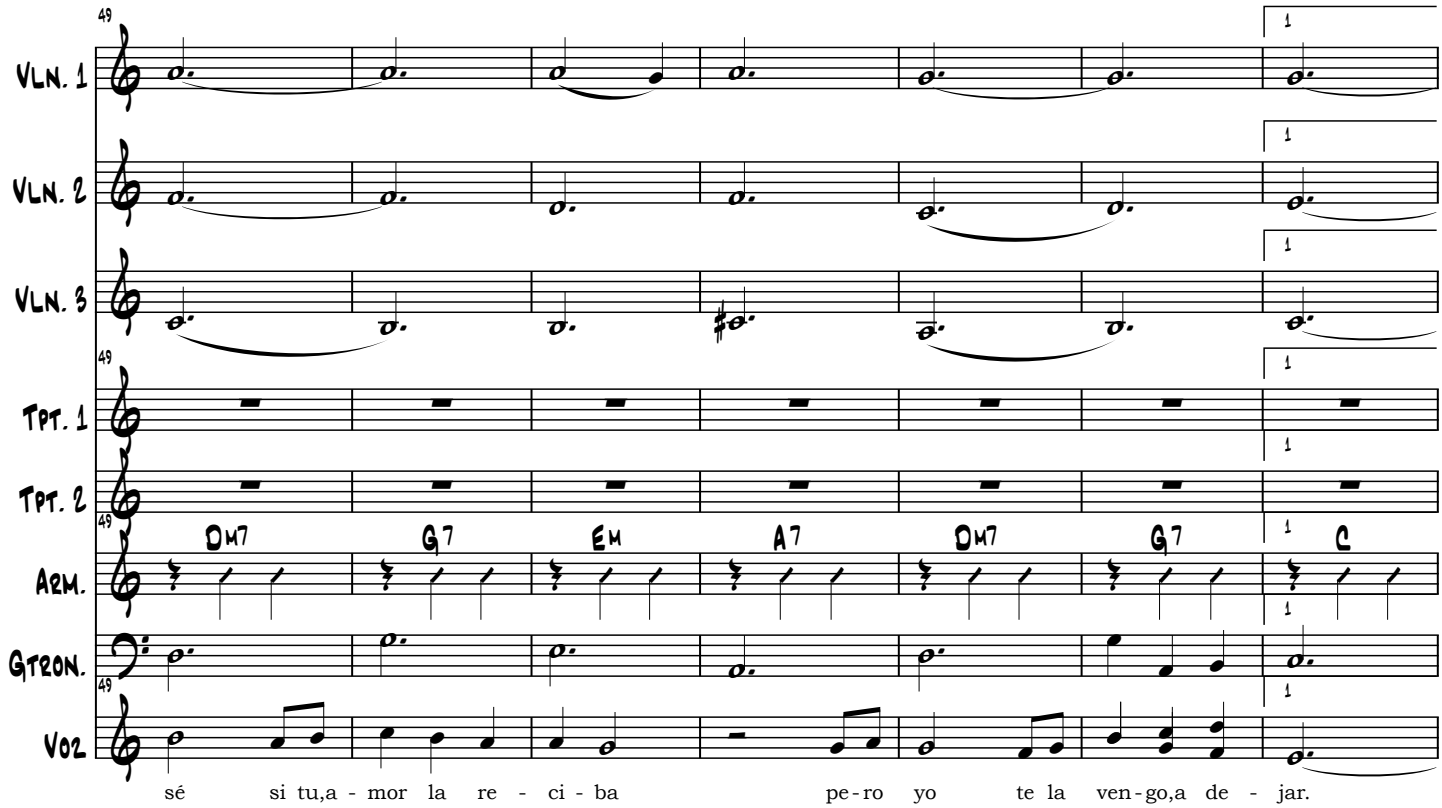
Jose Alfredo Jimenez

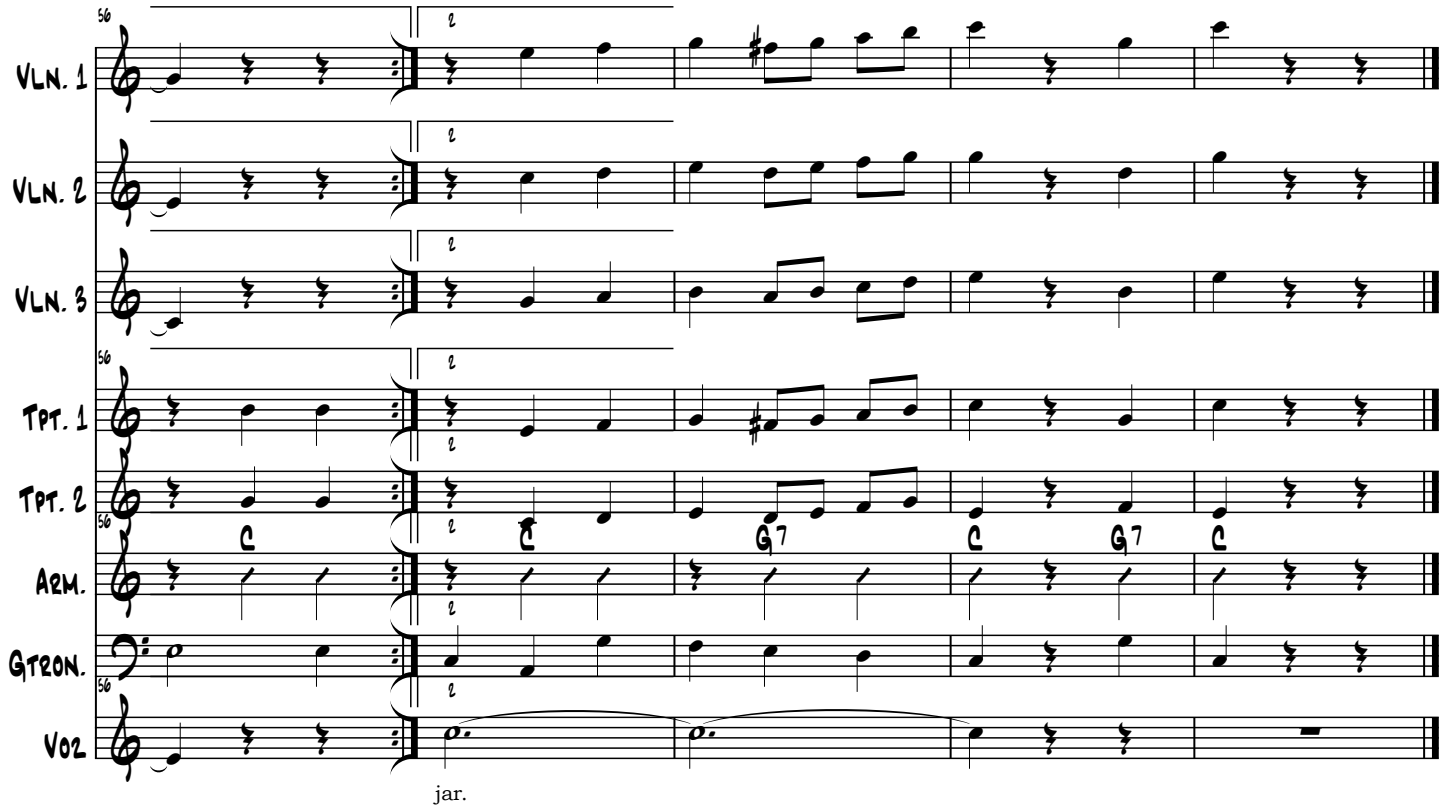



Vln. 1
Vln. 2
Vln. 3
Tpt. 1
Tpt. 2
Arm.
Gtron.
Voz
F
G7
C
C
C
C
ri - da, me pu - se,a brin - dar Y,al sen - tir - me,un po - qui - to to -
gri - no sin rum - bo,y sin fé. Y la luz de tus o - jos di -
G7
G7
G7
G7
C
C
ma - do pen - san - do,en tus la - bios me dío por can - tar. Me sen -
vi - nos cam - bia - ron mis pe - nas por di - cha,y pla - cer. Des - de,en -


25
Vln. 1
Vln. 2
Vln. 3
Tpt. 1
Tpt. 2
Arm.
Gtron.
Voz
C
C
G7
G7
F
tí su - pe - rior a cual - quie - ra y,un pu - ño de,es - tre - llas te
ton - ces yo sien - to que - rer - te con to - das las fuer - zas que,el
30
G7
C
C
C
C
G7
qui - se ba - jar. Y,al mi - rar que nin - gu - na,al - can - za - ba, me
al - ma me da. Des - de,en - ton - ces pa - lo - ma que - ri - da mi


Vln. 1
Vln. 2
Vln. 3
Tpt. 1
Tpt. 2
Arm.
Gtron.
Voz
G7 G7 G7 C C Am7
dio tan - ta ra - bia que qui - se llo - rar. Yo no sé lo que
pe - cho,he cam - bia - do por un pa - lo - mar.
Am7 D7 Bm Em7 Em7 Am7 Am7 D7 G G
val - ga mi vi - da pe - ro yo te la quie - ro,en - tre - gar. Yo no

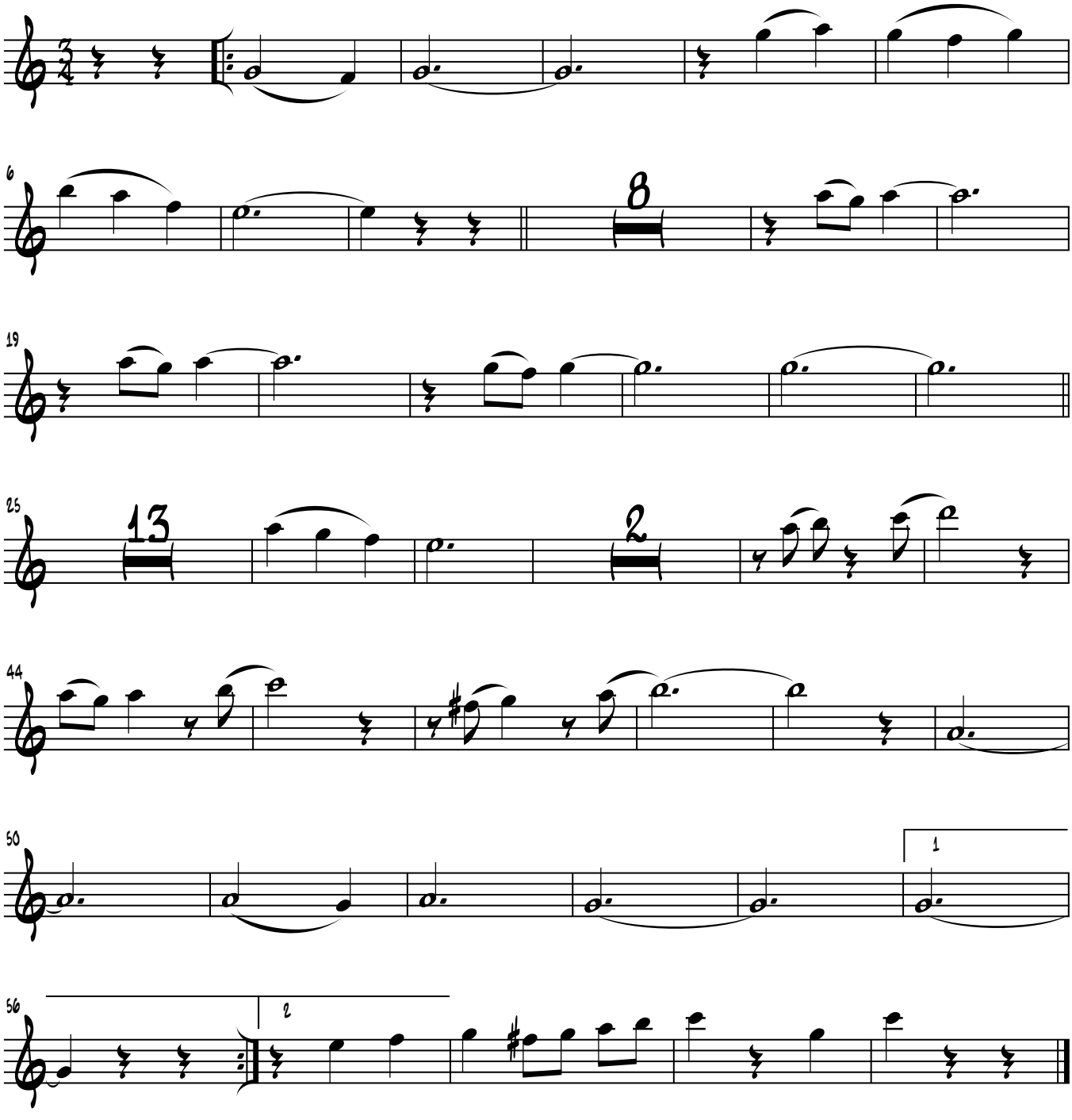

49
Vln. 1
Vln. 2
Vln. 3
Tpt. 1
Tpt. 2
Arm.
Gtron.
Voz
Dm7
G7
Em
A7
Dm7
G7
C
sé si tu,a - mor la re - ci - ba pe - ro yo te la ven - go,a de - jar.


56
Vln. 1
Vln. 2
Vln. 3
Tpt. 1
Tpt. 2
Arm.
Gtron.
Voz
C
C
G7
C
G7
C
jar.

Violin 1

Paloma Querida

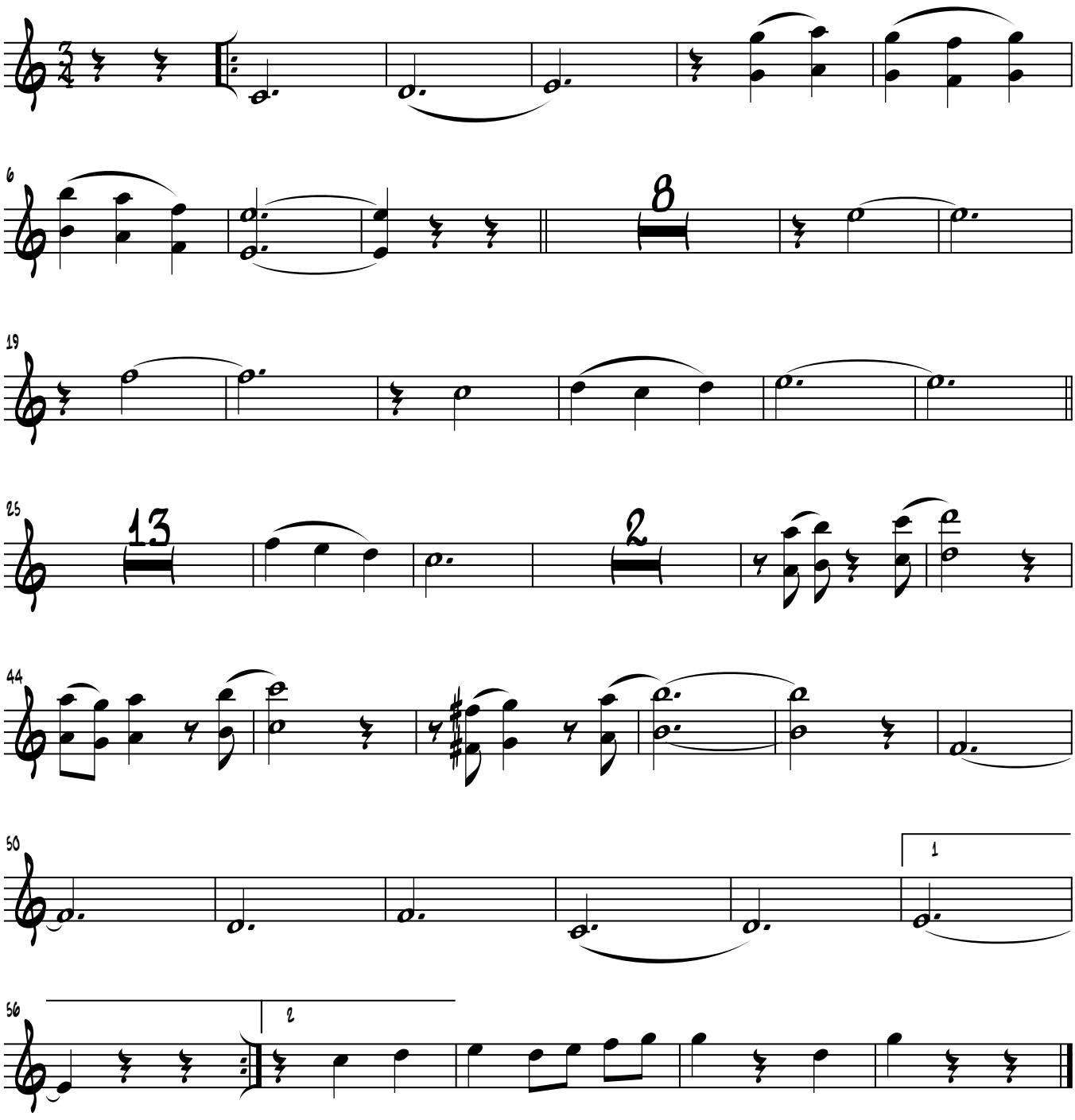
Jose Alfredo Jimenez



Violin 2

Paloma Querida

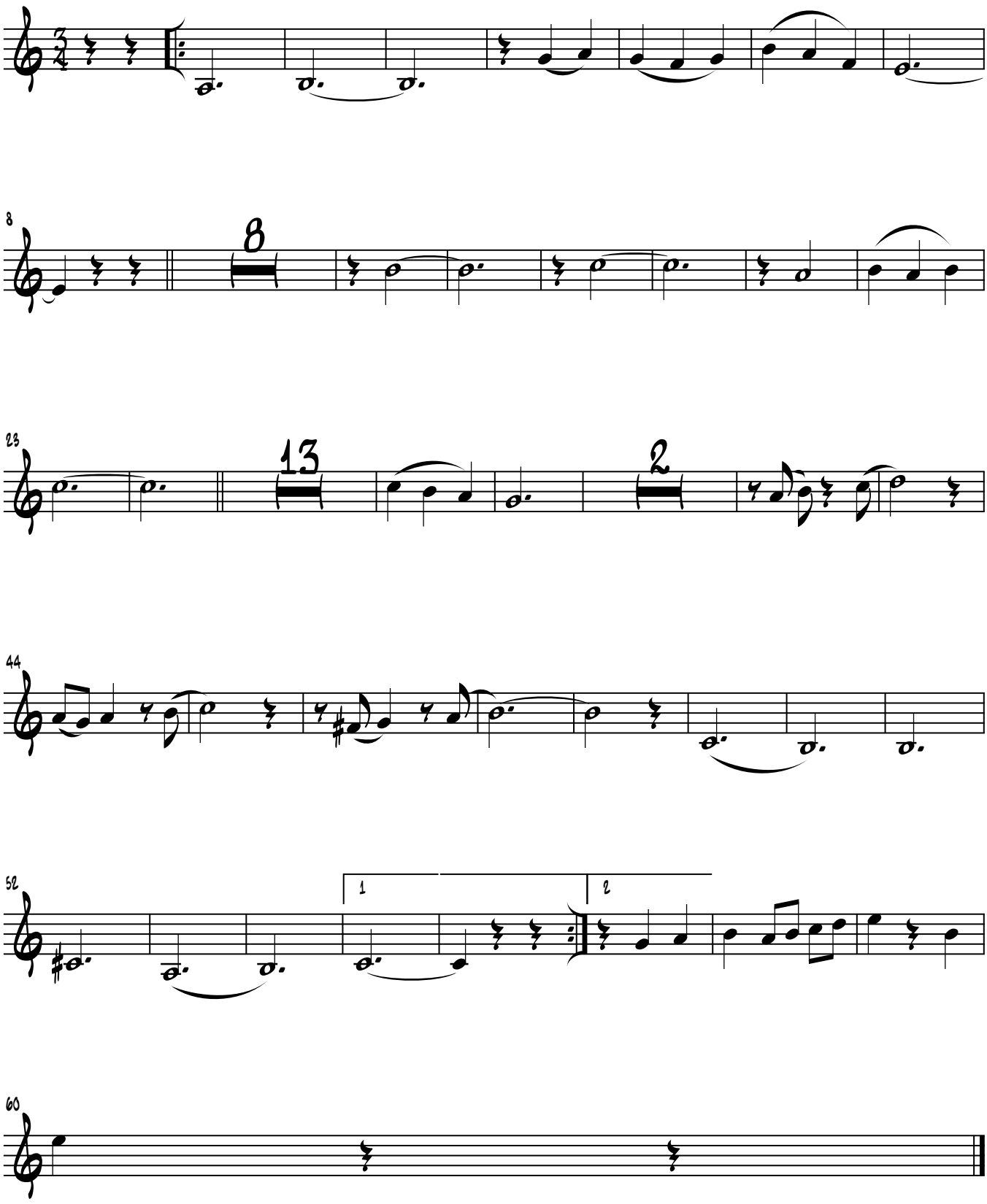
Jose Alfredo Jimenez



Violin 3

Paloma Querida

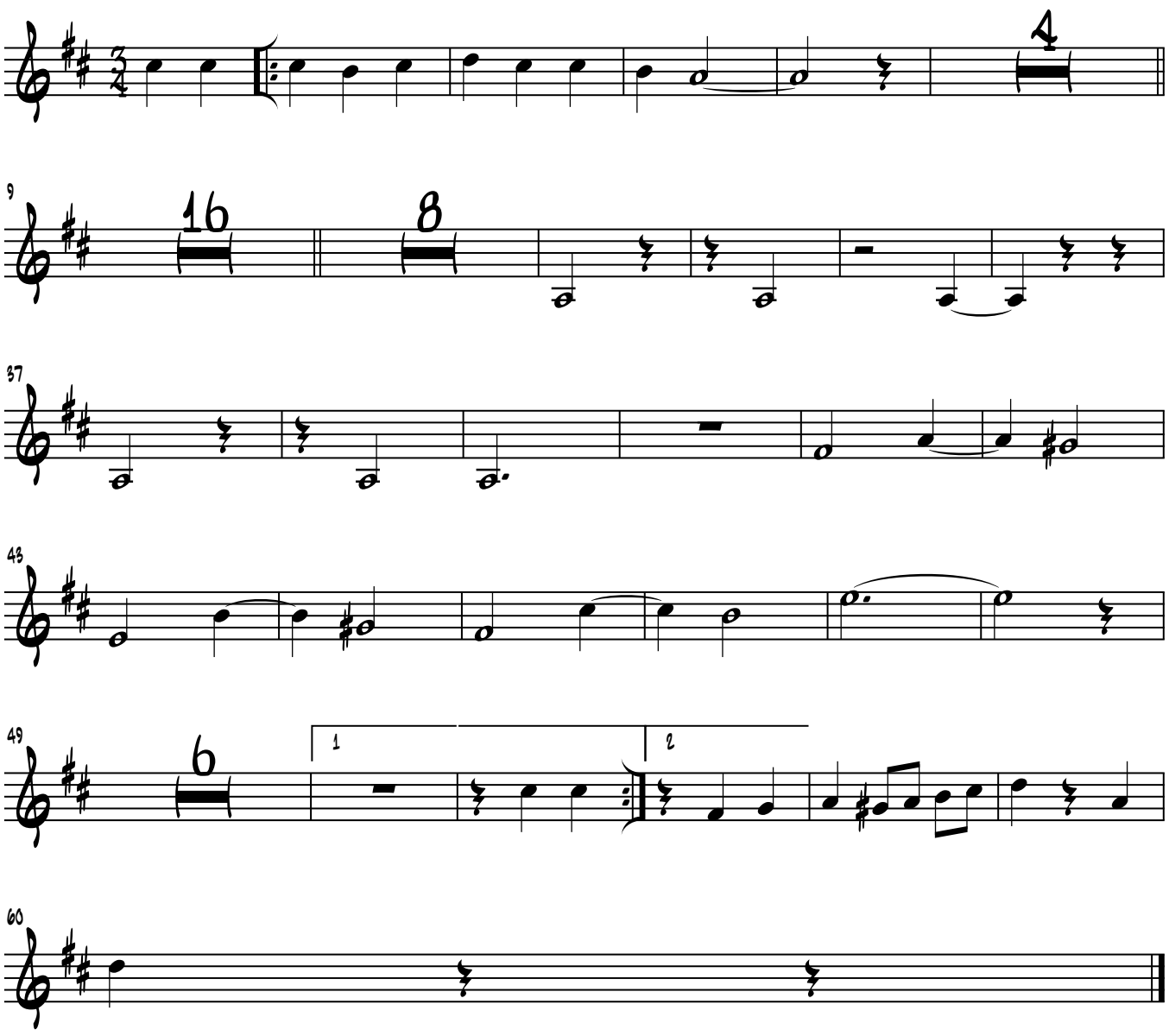
Jose Alfredo Jimenez



Trumpet 1

Paloma Querida

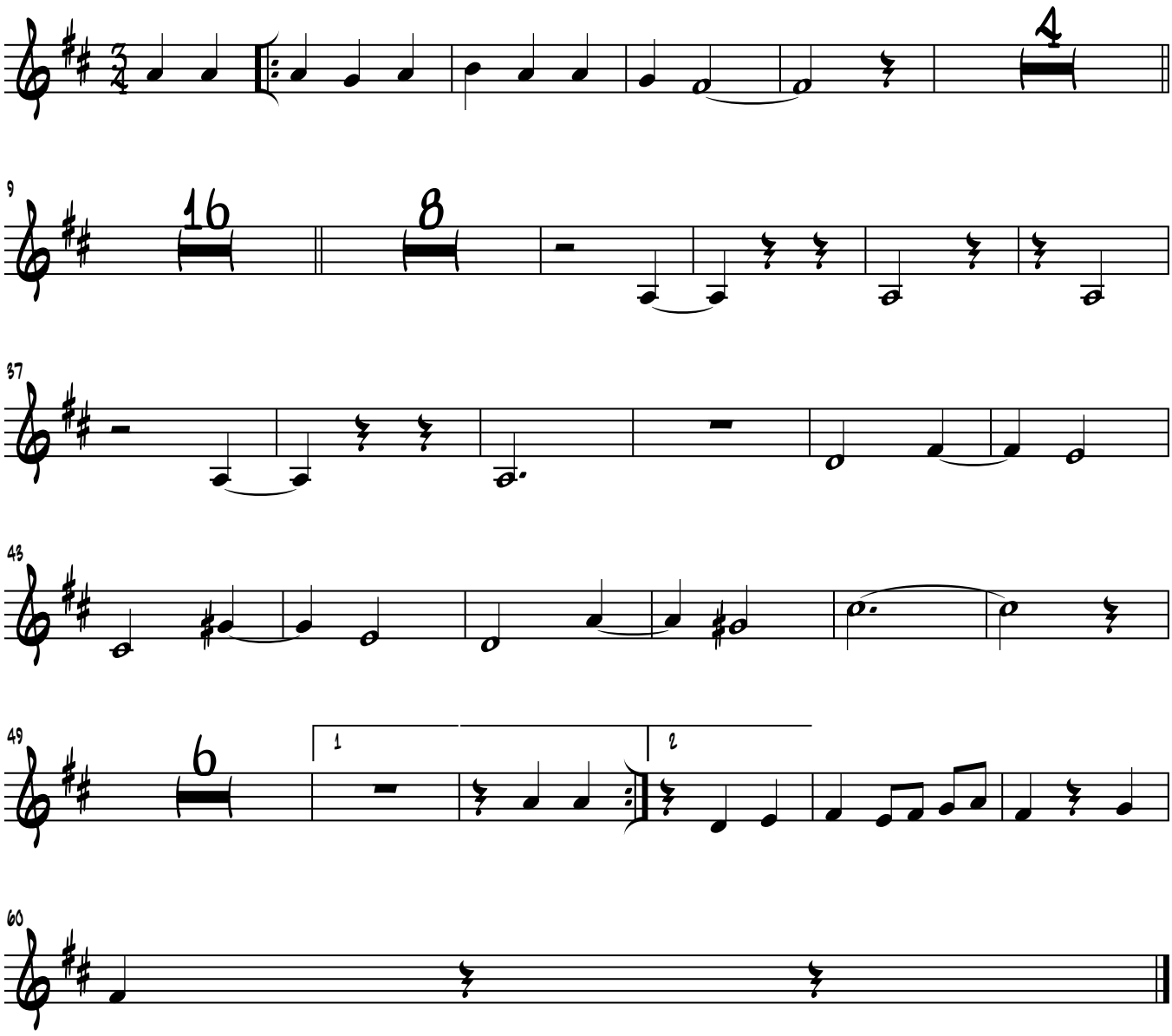
Jose Alfredo Jimenez



Trumpet 2

Paloma Querida

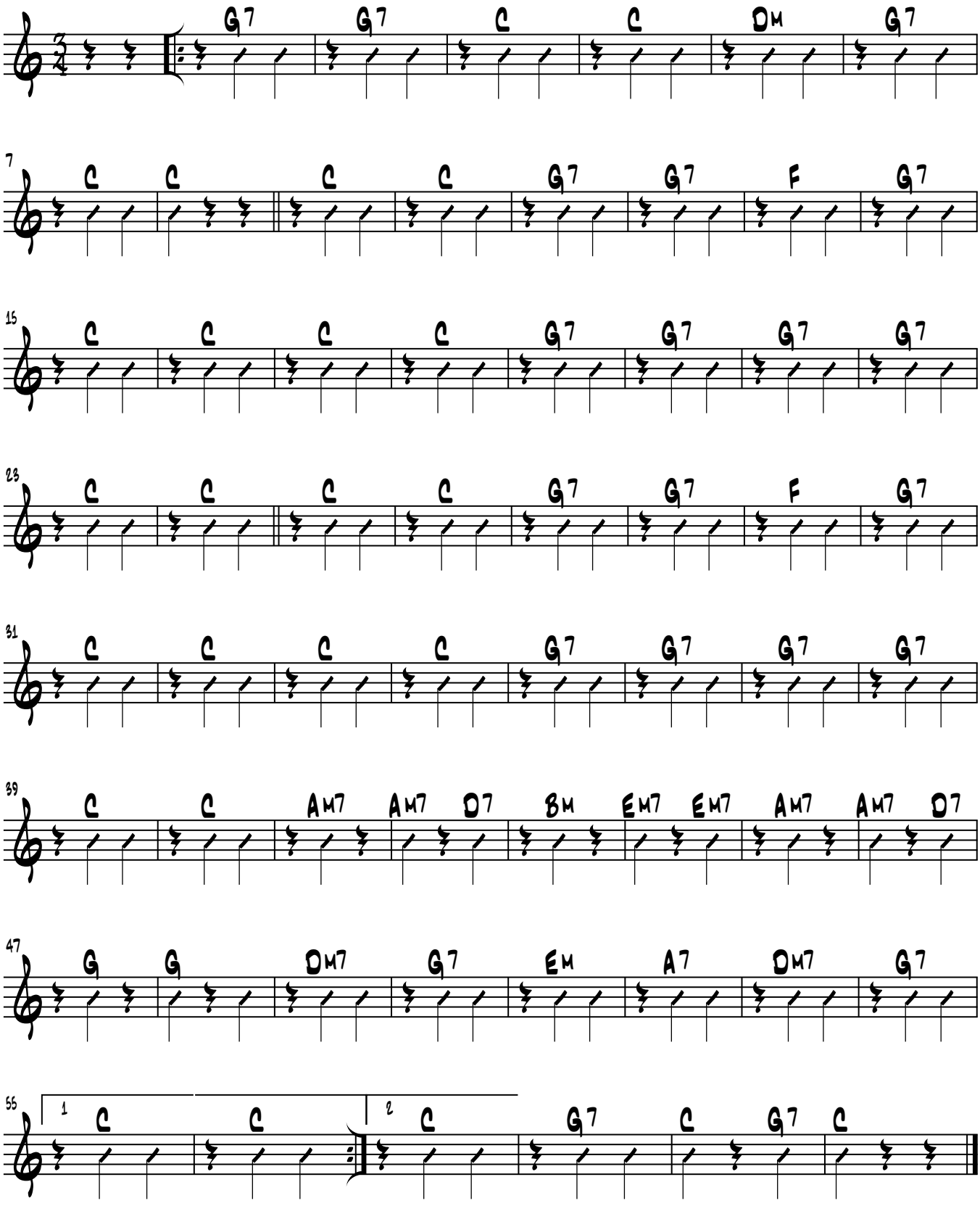
Jose Alfredo Jimenez



Armonia

Paloma Querida

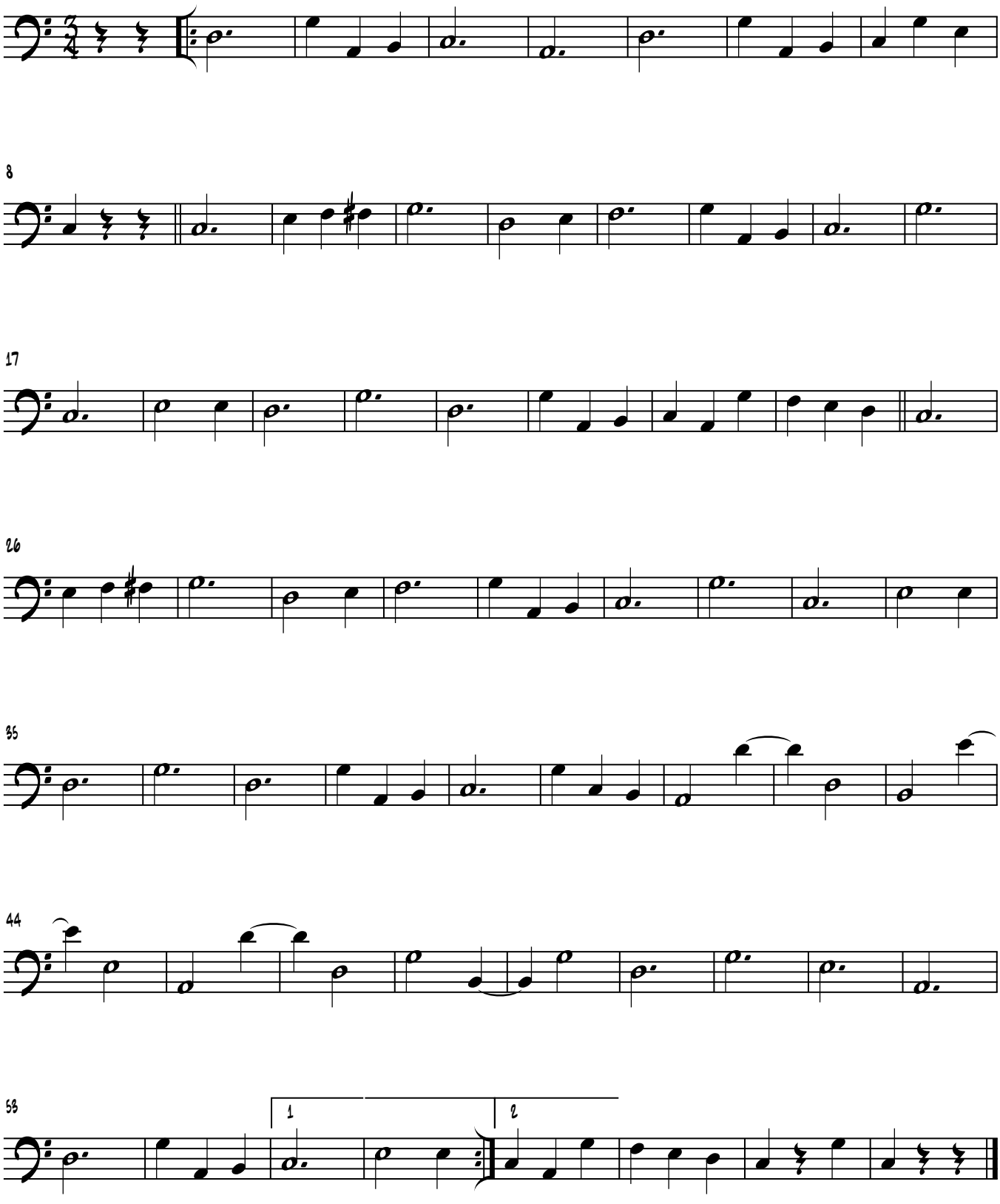
Jose Alfredo Jimenez



Guitarron

Paloma Querida

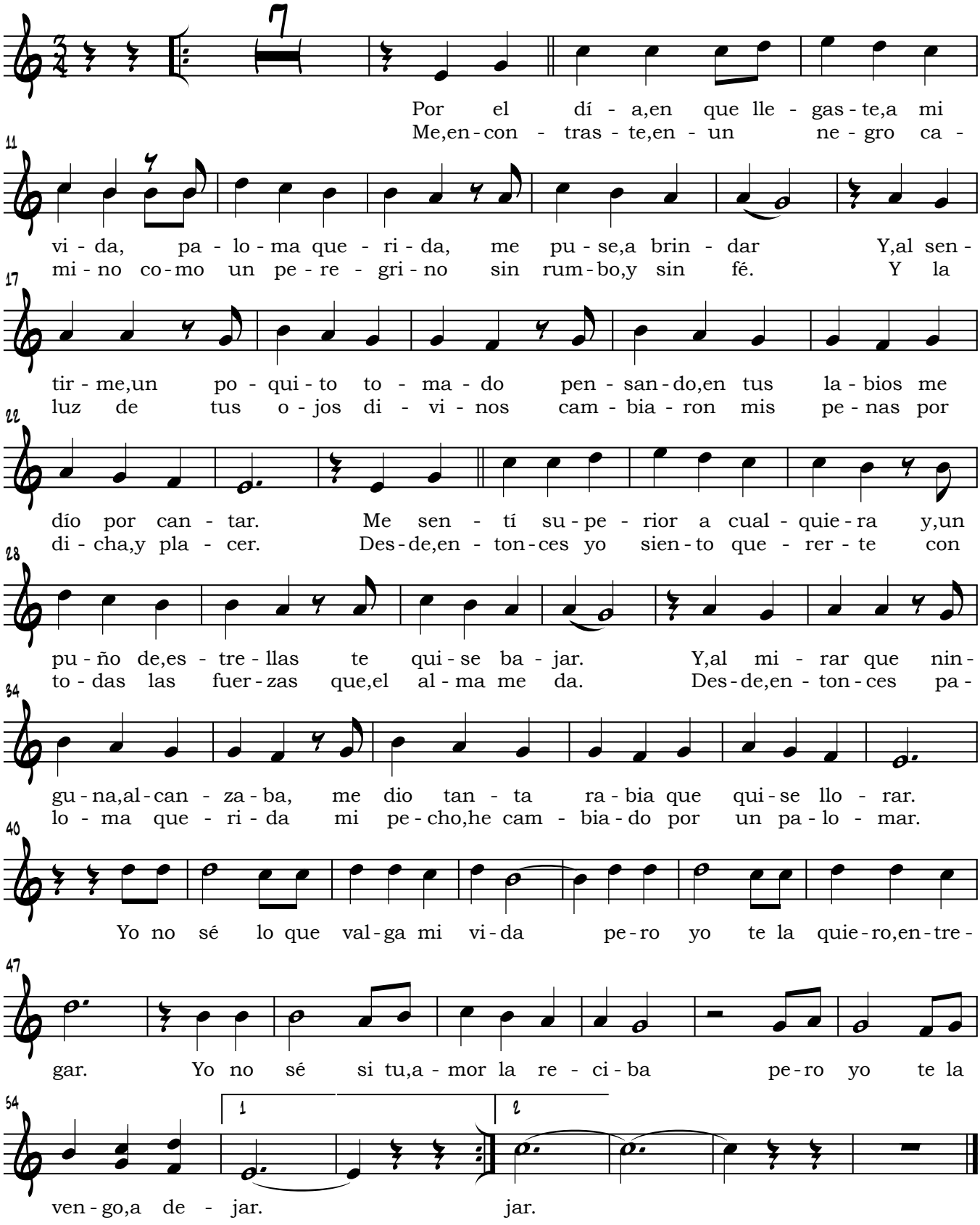
Jose Alfredo Jimenez



Voz

Paloma Querida

Jose Alfredo Jimenez



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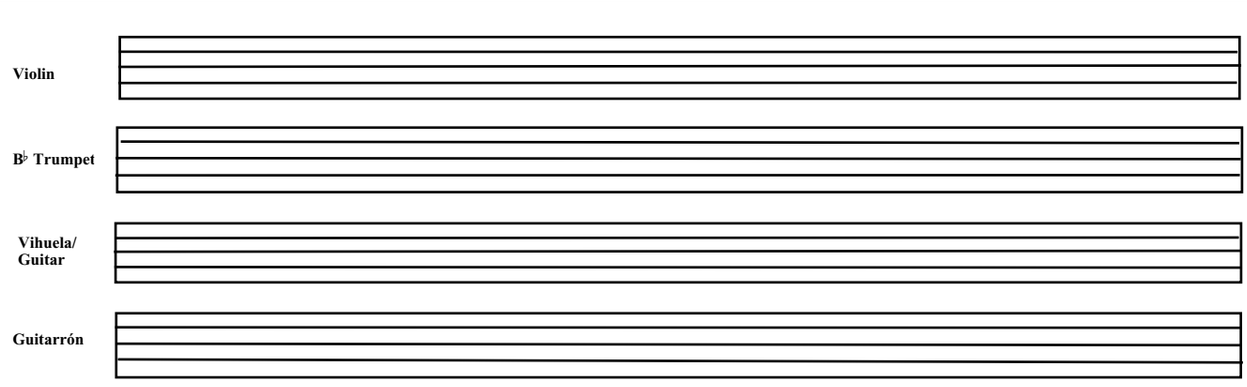
Back of Paloma Querida, Voz Part

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
Notes	

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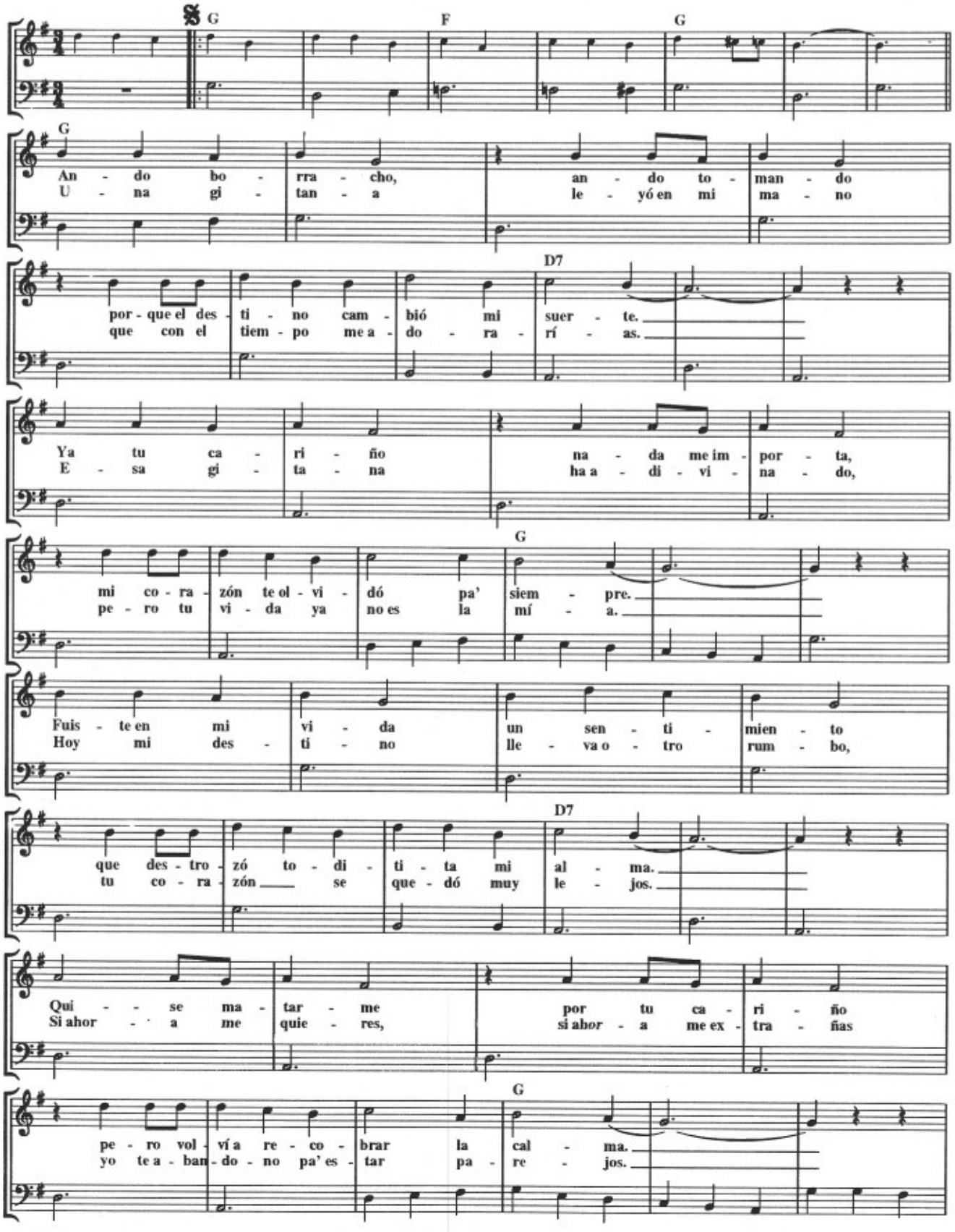
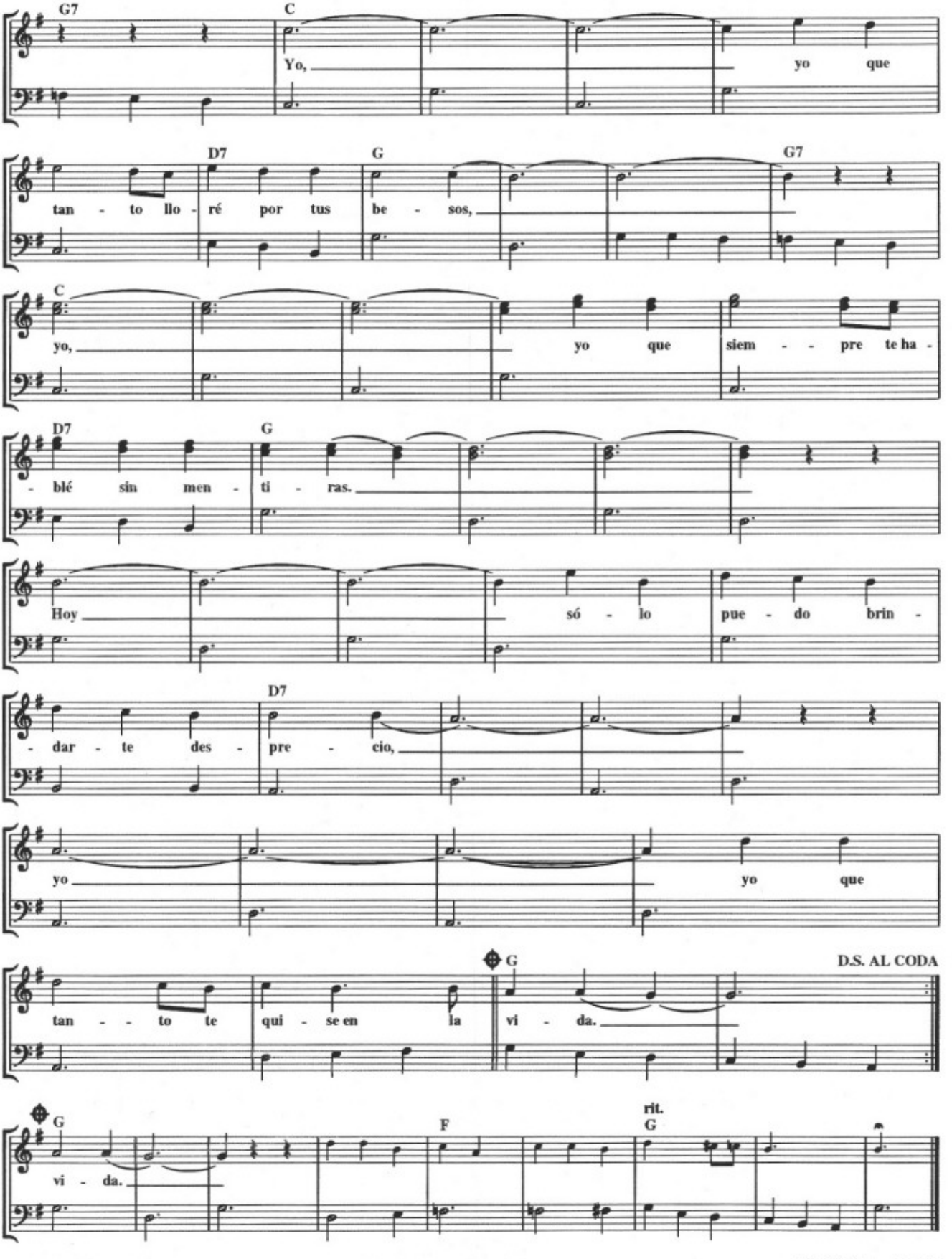
Planning for Success Additional Notes

Y O

canción ranchera — *José Alfredo Jiménez*



Y O



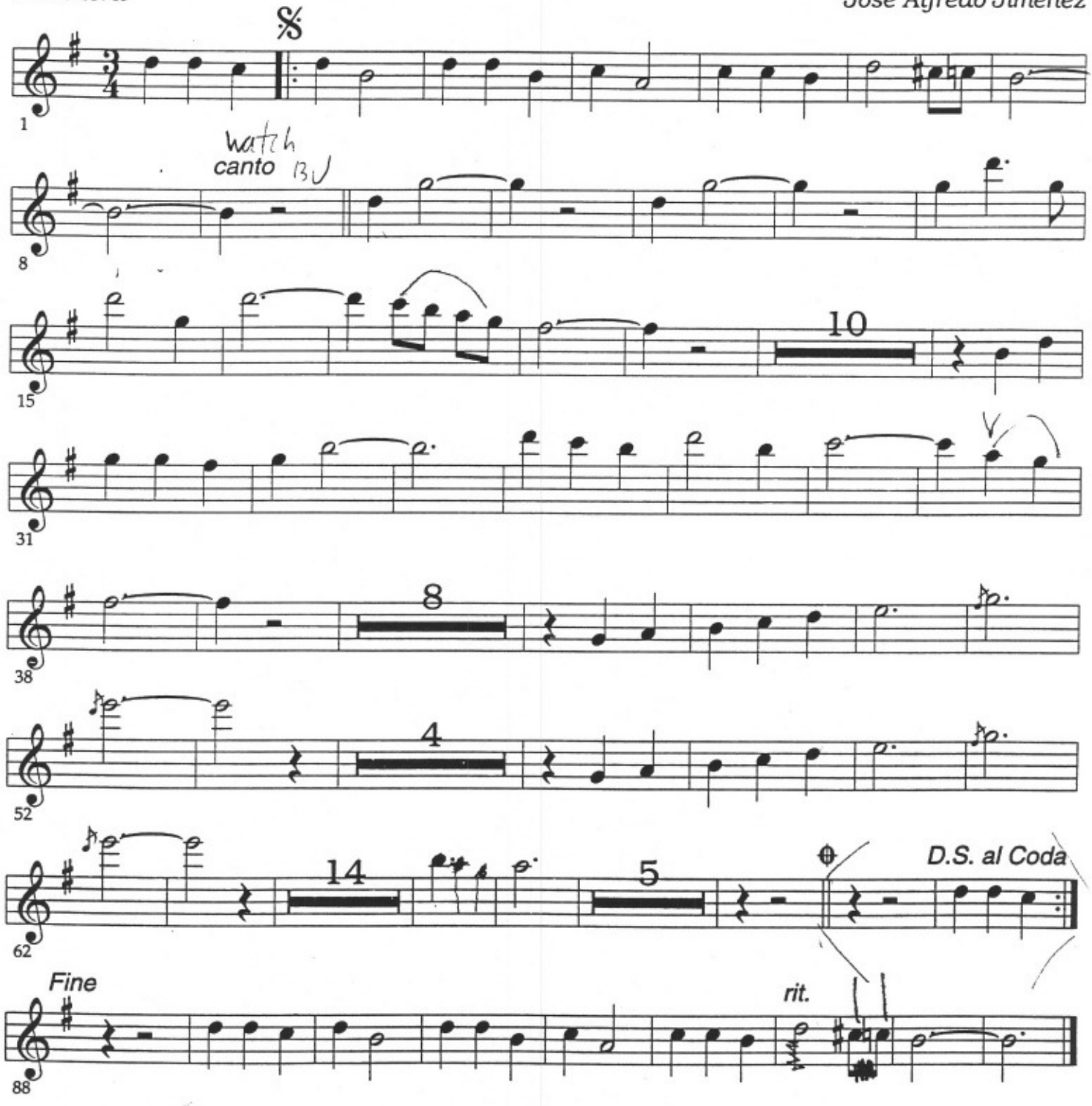
Chan Chrisman 14 III 97

yo

Violin 1

Ranchera

José Alfredo Jiménez



Transcriptions by Jon Clark, Juan F. Diaz
Cindy Reilfer & John Rialson

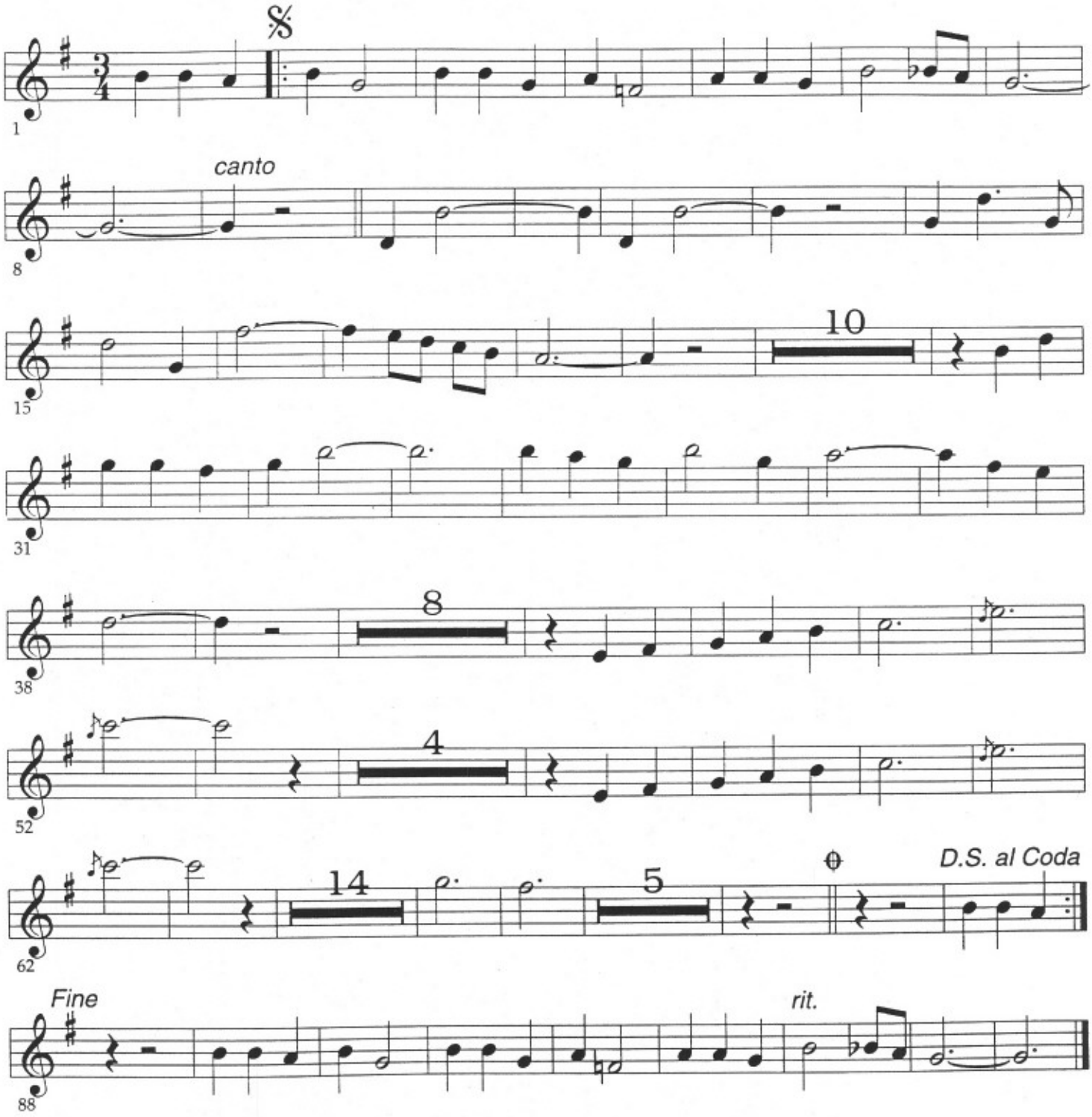
9/23/93

yo

Violin 2

Ranchera

José Alfredo Jiménez



Transcriptions by Jon Clark, Juan F. Diaz
Cindy Reilfer & John Rialson

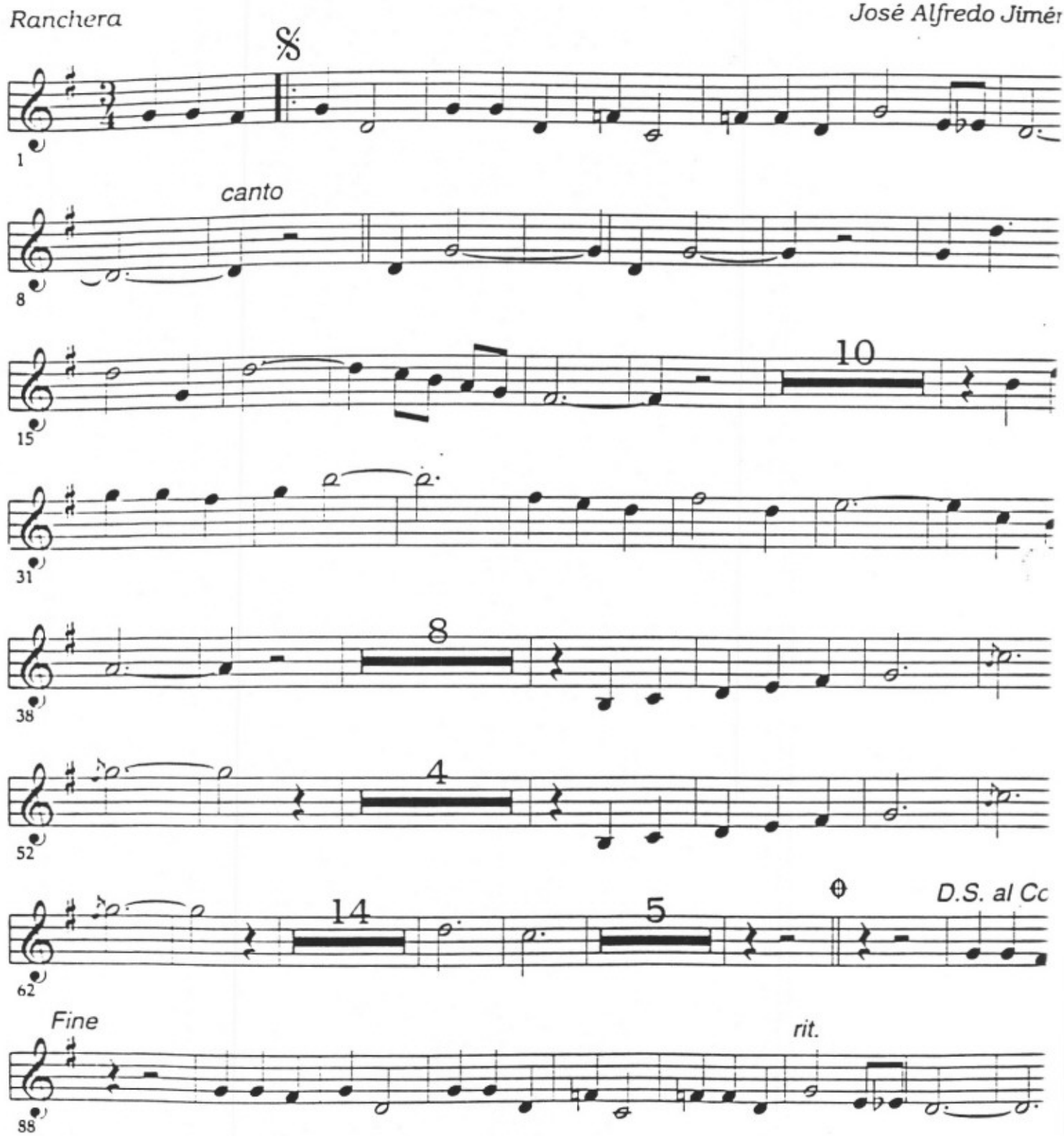
9/23/93

yo

Violin 3

Ranchera

José Alfredo Jiméi



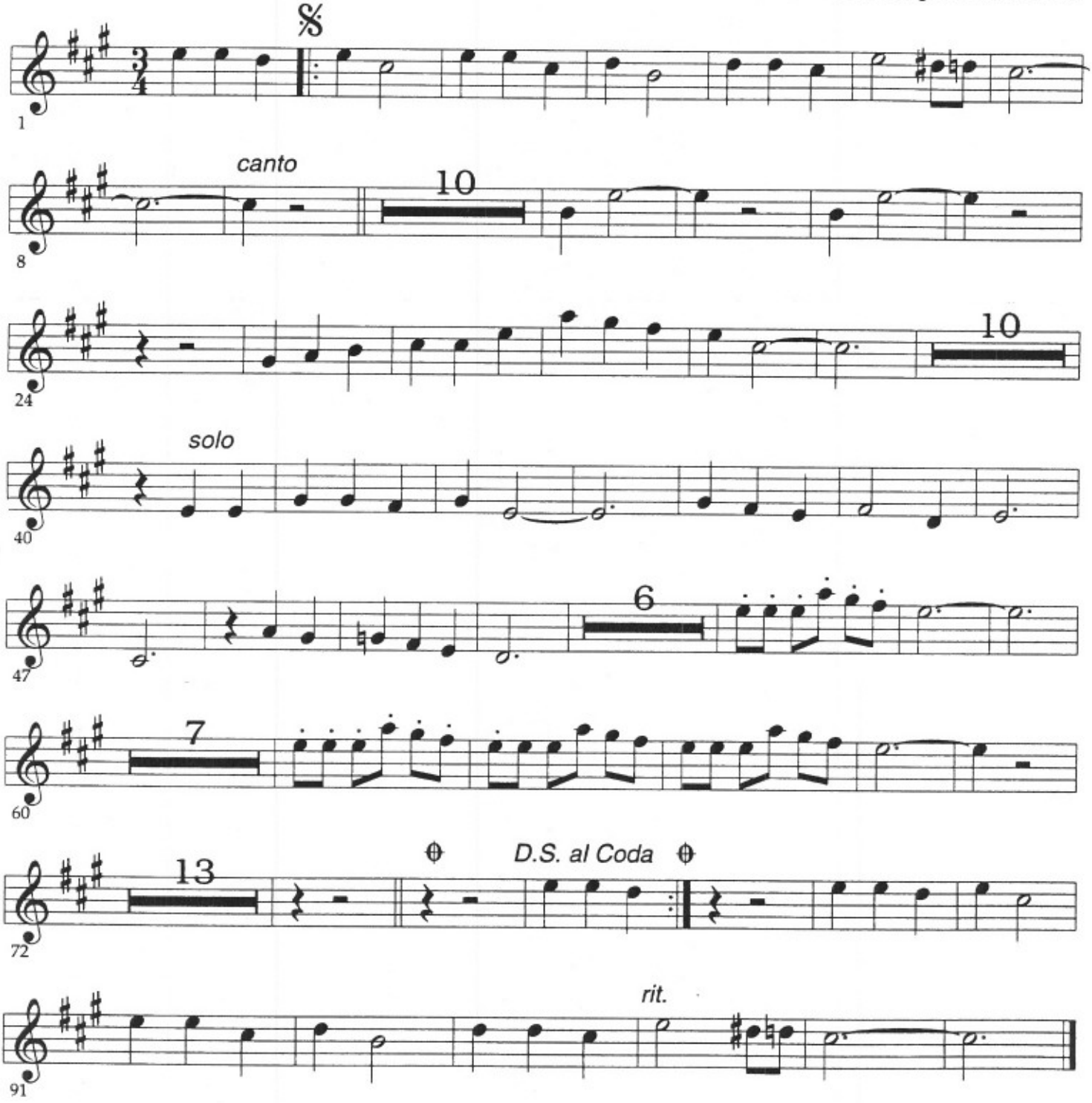
Transcriptions by Jon Clark, Juan F. Diaz
Cindy Reiffer & John Rialson

yo

Trompeta 1

Ranchera

José Alfredo Jiménez



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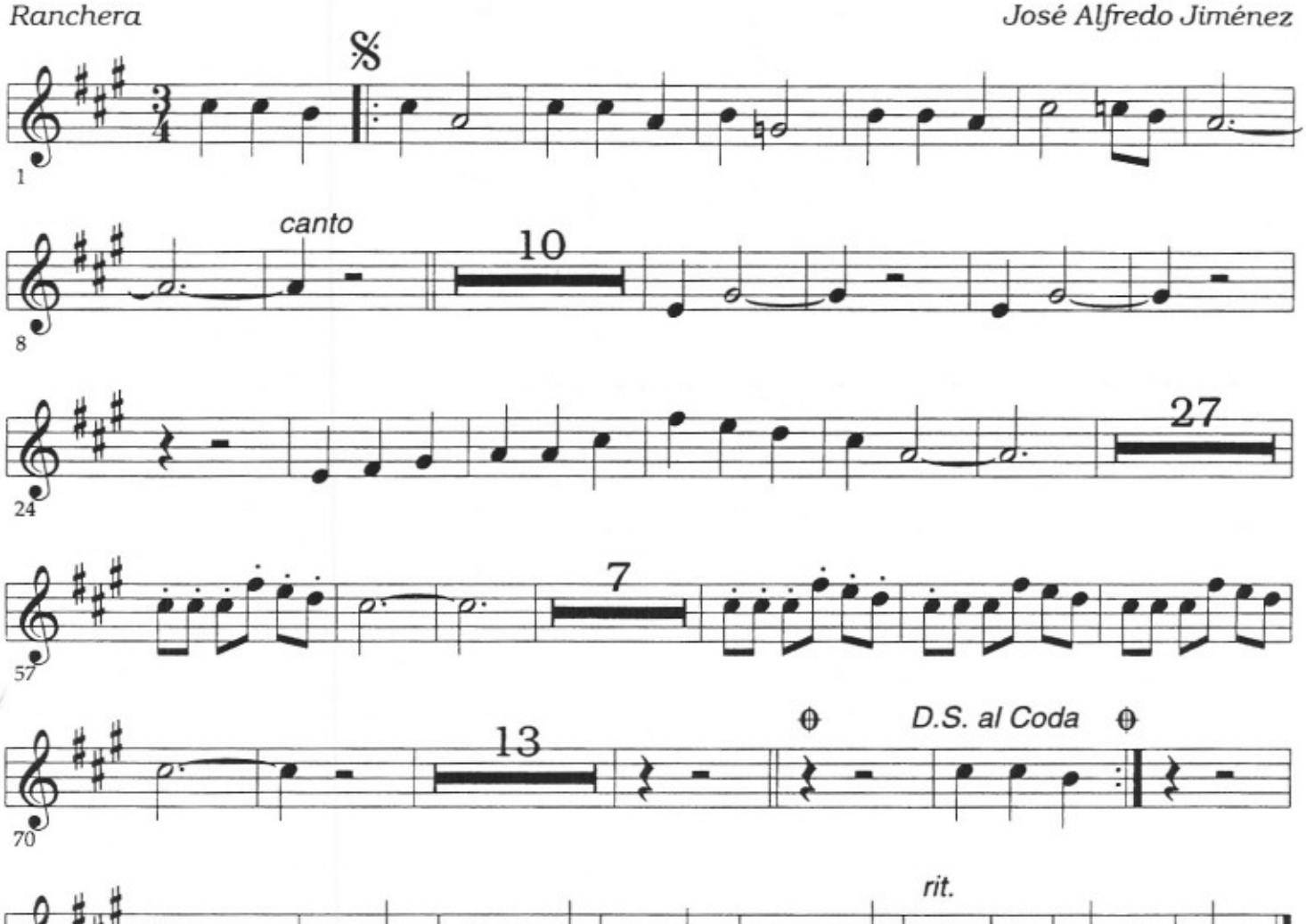
Yo

Trompeta 2

Ranchera — *José Alfredo Jiménez*



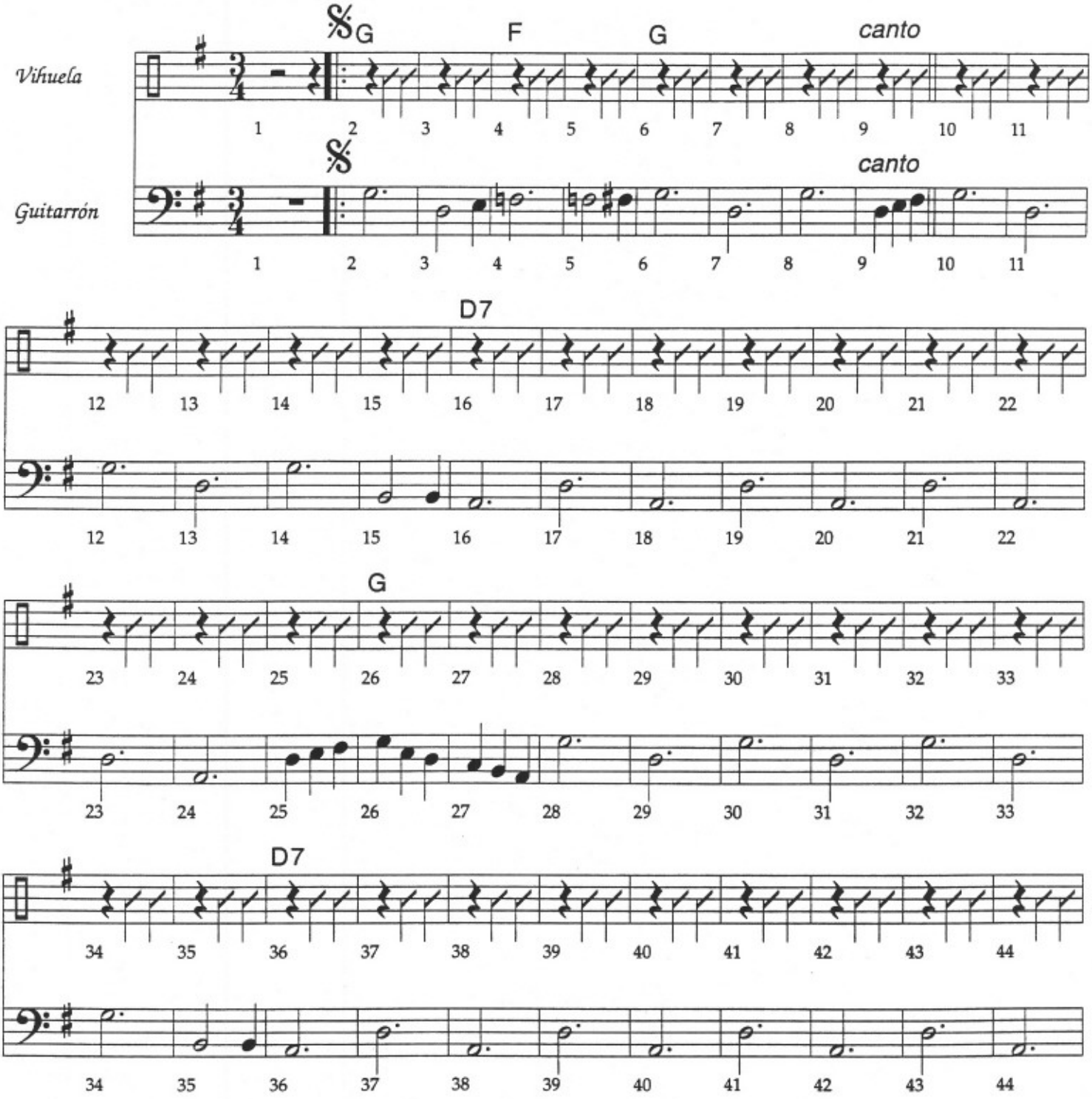
Transcriptions by Jon Clark, Juan F. Diaz
Cindy Reilfer & John Rialson

9/23/93

yo

Ranchera

José Alfredo Jiménez



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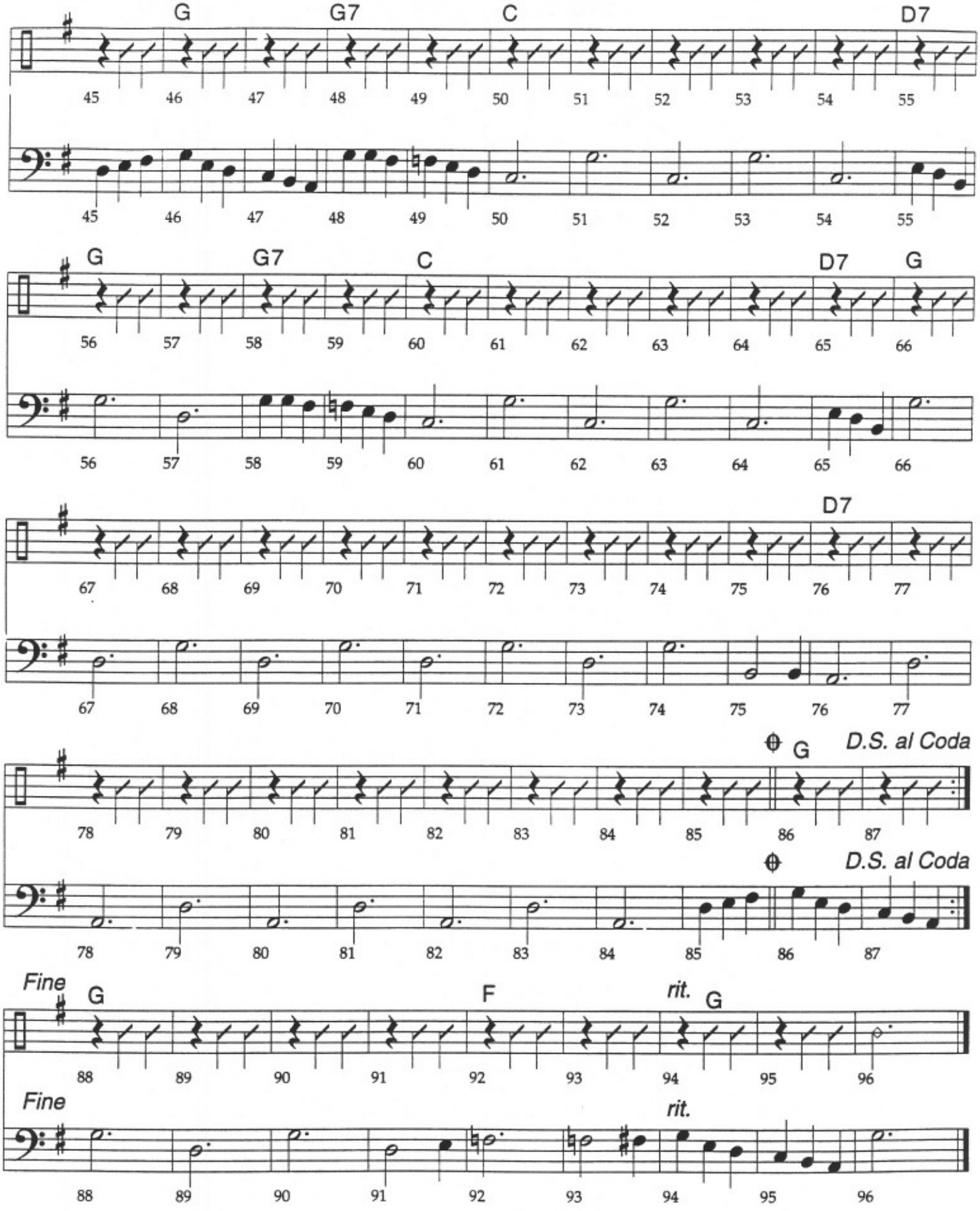

Yo

Transcriptions by Jon Clark, Juan F. Diaz
Cindy Reilfer & John Rialson

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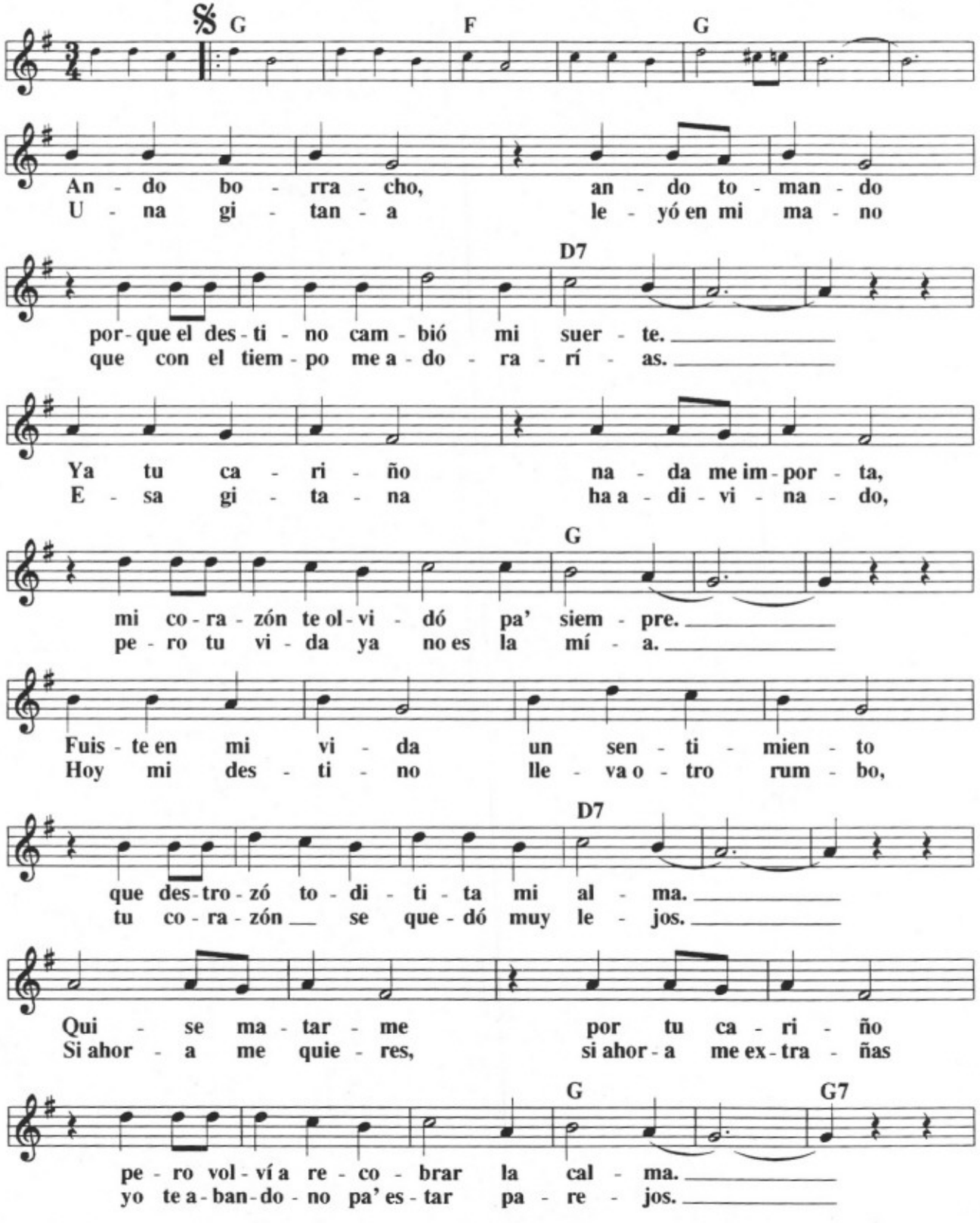
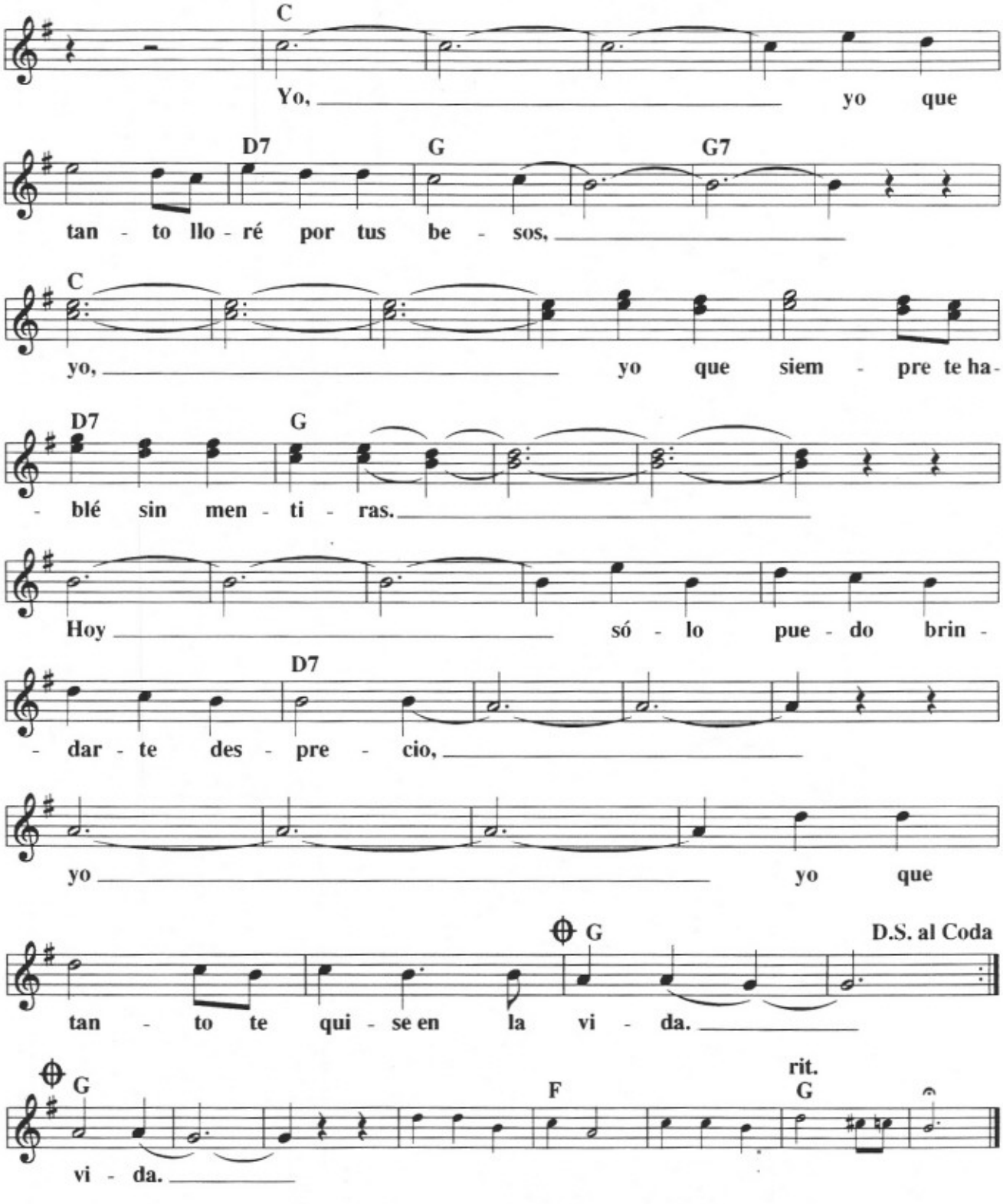
Y O

Canción Ranchera — José Alfredo Jiménez



Y O


C
Yo, yo que
D7 G G7
tan - to llo - ré por tus be - sos,
C
yo, yo que siem - pre te ha-
D7 G
- blé sin men - ti - ras.
Hoy só - lo pue - do brin -
D7
- dar - te des - pre - cio,
yo yo que
G D.S. al Coda
tan - to te qui - se en la vi - da.
G F rit. G
vi - da.

28 Sept 93

YO

José Alfredo Jiménez

Ando borracho, ando tomando
porque el destino cambió mi suerte.
Ya tu cariño nada me importa,
mi corazón te olvidó pa' siempre.

Fuiste en mi vida un sentimiento
que destrozó toditita mi alma.
Quise matarme por tu cariño,
pero volví a recobrar la calma.

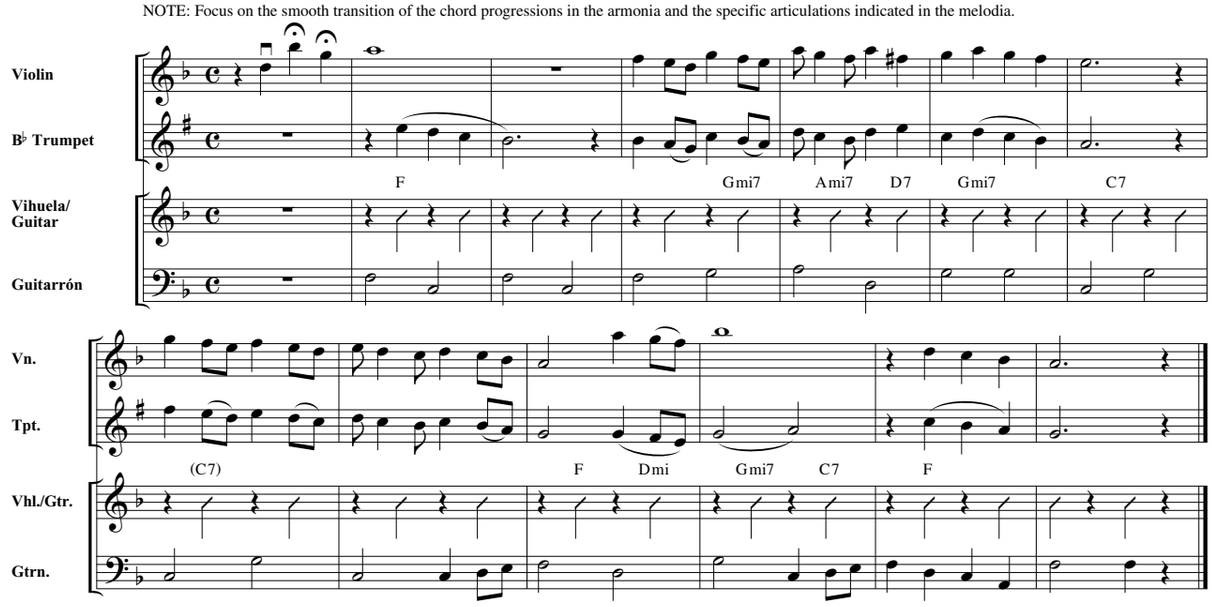
Yo, yo que tanto lloré por tus besos,
yo, yo que siempre te hablé sin mentiras.
Hoy sólo puedo brindarte desprecio,
yo, yo que tanto te quise en la vida.

Una gitana leyó en mi mano
que con el tiempo me adorarías.
Esa gitana ha adivinado,
pero tu vida ya no es la mía.

Hoy mi destino lleva otro rumbo,
tu corazón se quedó muy lejos.
Si ahora me quieres, si ahora me extrañas,
yo te abandono pa' estar parejos.

Yo, yo que tanto lloré por tus besos,
yo, yo que siempre te hablé sin mentiras.
Hoy sólo puedo brindarte desprecio,
yo, yo que tanto te quise en la vida.

PLANNING FOR SUCCESS

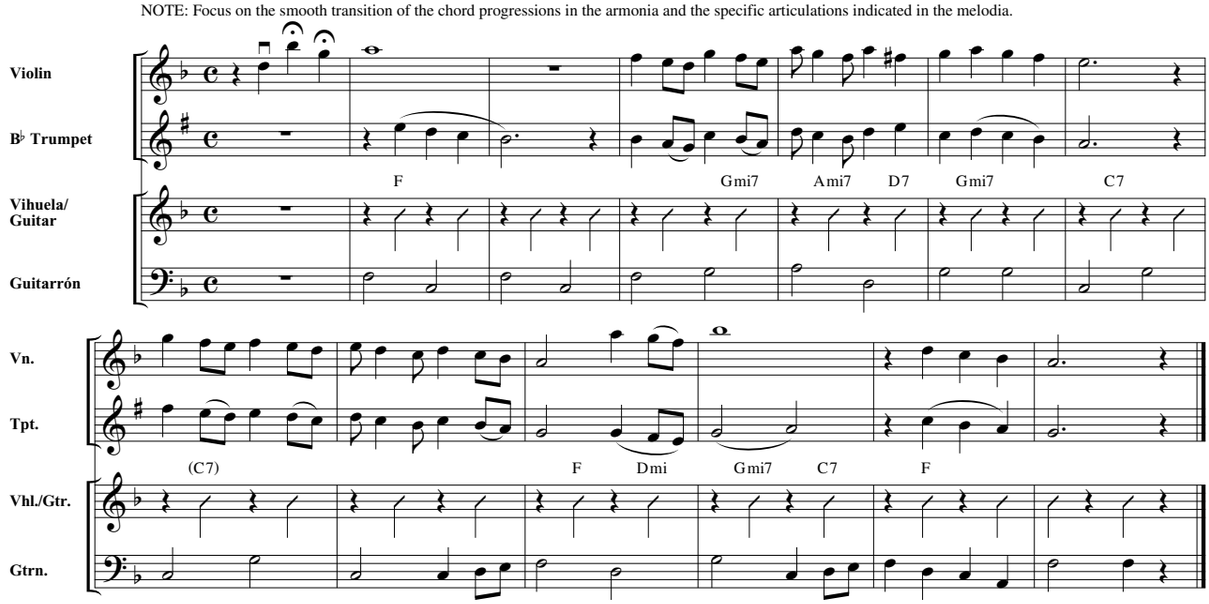
Title	POR UN AMOR
Composer	Gilberto Parra
Style	Ranchera Romantica (also Ranchera Lenta)
Key Signature	Key of Fa (F Major Concert)
Time Signature	4 = How many beats per measure? 4 4 = What kind of note gets one beat? Quarter Note
Scales/ Exercises to Practice	NOTE: Focus on the smooth transition of the chord progressions in the armonia and the specific articulations indicated in the melodia. 
Chords	F C7 Gmi7 Ami7 D7 Dmi F7 B♭
Vocabulary	**Ranchera Romantica (Lenta)** – A Mariachi song form in $\frac{4}{4}$ time. The guitarrón keeps the steady beat by playing primarily on beats 1 and 3 while the vihuela and guitar play on beats 2 and 4. **Andante** – A "walking" tempo. Recommended tempo (♩ = 82). **Simile (sim.)** – In similar fashion. May also be notated as **Armonia** – The rhythm section of the Mariachi Ensemble which is made up of the vihuela, guitar and guitarrón. **Melodia** – The section which is made up of the violins and trumpets. **Repeat Signs** – Repeat signs are markings which enclose a passage that is to be played more than one time. If no repeat sign is indicated on the left, the performer returns back to the start of the piece. **Volta Brackets** – Markings which indicate that a repeated passage is to be played with different endings each time. There may be multiple endings. **Fermata** – A mark indicating a pause. **D.C.** (Abbreviation for da capo lit. "from top") – This direction in the score tells the performer to repeat the music from the beginning. It can be followed by *al fine* (lit. "to the end"), which means to play to the word *fine* and stop, or *al coda* which means play to the coda sign and continue. **Coda** – A sign that indicates a forward jump in the music to its ending passage marked with the same sign. Only used after playing through a *D.S. al Coda* or *D.C. al Coda*
Notes	Composed by Gilberto Parra, this love song has been recorded by many artists but it was further popularized when Linda Ronstadt included it in her famous crossover CD, *Canciones De Mi Padre* which contains a myriad of quality recordings of traditional Mariachi songs. Parra was born just outside La Barca in Jalisco, MX. A trumpet player himself, he became known for his artistry in jazz as well as Mariachi. He eventually started his own professional ensemble, Mariachi San Pedro Tlaquepaque which toured with the very famous Mariachi artists, Lucha Reyes and Pedro Infante.

Suggested Activities to Promote Literacy and Cultural Awareness:
Ask students to research the above performers and the songs they made famous. Ensure that they include geographical references then have students provide mini-reports, listening examples and YouTube videos of these performances for the rest of the class. Consider leading a discussion on the diverse interpretations that various artists have used in their recordings of these selections.

Teacher Key
Student Version on Reverse

Dr. William Gradante, Editor

PLANNING FOR SUCCESS

Title	
Composer	
Style	
Key Signature	
Time Signature	___ How many beats per measure? _____ What kind of note gets one beat? _____
Scales/ Exercises to Practice	NOTE: Focus on the smooth transition of the chord progressions in the armonia and the specific articulations indicated in the melodia. 
Chords	
Mánicos (Strumming Patterns)	Be sure to include clef, key signature, and time signature.
Vocabulary	List and define the new terms learned. Be sure to illustrate the corresponding markings where appropriate.
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